

MAY 24, 1952

MOTION PICTURE HERALD

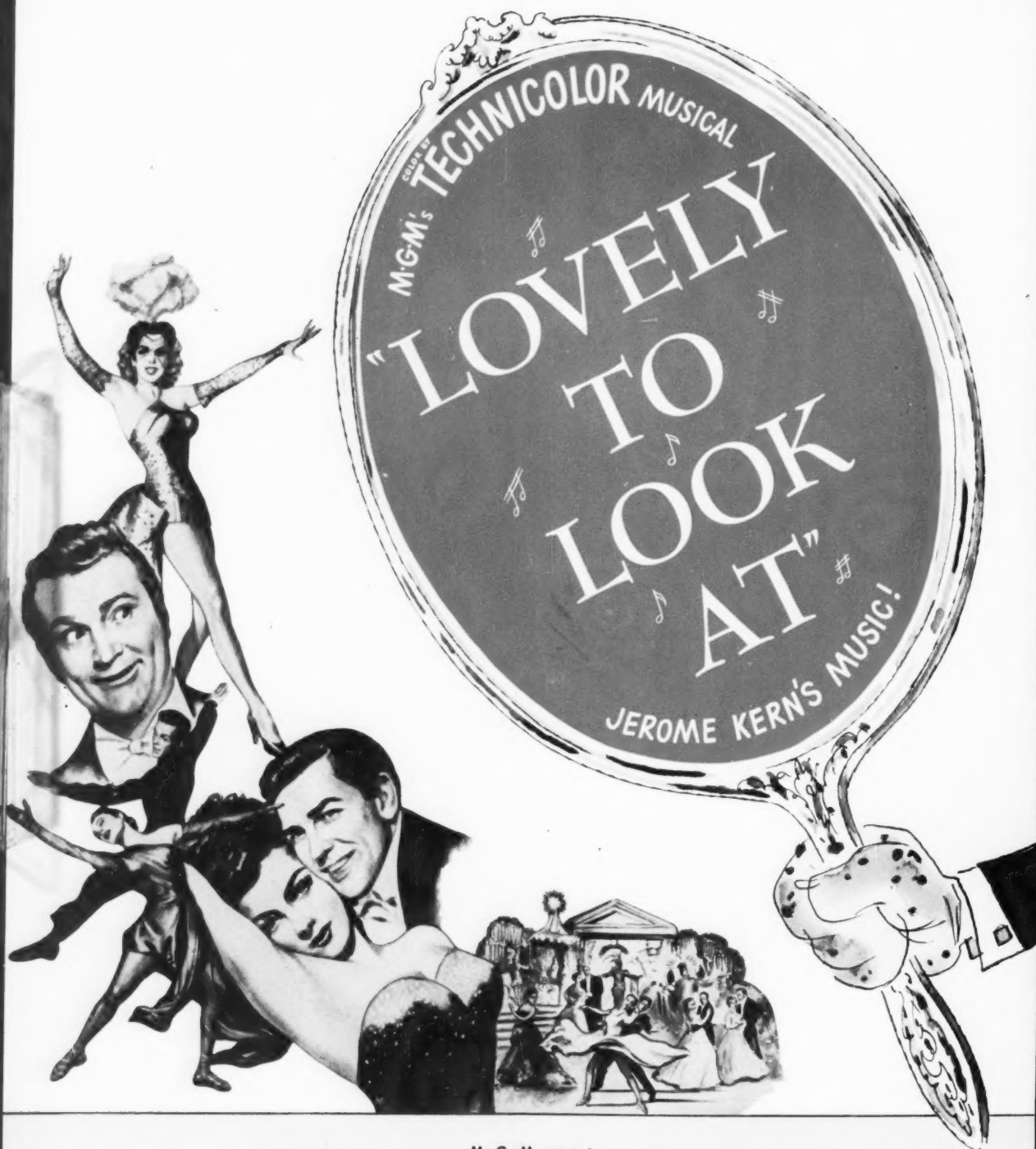
*Summer Product Aimed
At Beating the Heat
—and the Competition*



THE FCC—A HERALD PROFILE

REVIEWS (In Product Digest): THE WINNING TEAM, KANGAROO, GLORY ALLEY, IVORY HUNTER,
WILD STALLION, APACHE COUNTRY, KANSAS TERRITORY, DESERT PASSAGE

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M - G - M presents

"LOVELY TO LOOK AT"

Starring

KATHRYN GRAYSON • RED SKELTON • HOWARD KEEL • MARGE and GOWER CHAMPION • ANN MILLER

with **ZSA ZSA GABOR • KURT KASZNAR** • Color by **TECHNICOLOR** • Screen Play by **GEORGE WELLS and HARRY RUBY** • Additional Dialogue by **ANDREW SOLT**

Based on the Musical Comedy "Roberta"
From the Novel by Alice Duer Miller • Books and Lyrics by **OTTO H. HARBACH** • Music by **JEROME KERN** • Directed by **MERVYN LE ROY** • Produced by **JACK CUMMINGS**

"SEEING IS BELIEVING!"

The **TRADE SHOW JUNE 2nd** will convince you!

(New York and Los Angeles May 26th)

Now you can see the picture that was unanimously acclaimed by the exhibitors at our California gathering as one of the greatest musicals in M-G-M history!



ALBANY	20th-Fox Screen Room	1952 Broadway	6/2	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	6/2	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	6/2	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	6/2	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	6/2	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	6/2	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	6/2	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	6/2	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	6/2	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	6/2	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	6/2	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	5/26	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	6/2	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	6/2	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	6/2	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	6/2	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	6/2	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	6/2	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	6/2	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	6/2	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	6/2	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	6/2	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	6/2	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	6/2	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	6/2	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	6/2	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	6/2	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	6/2	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	6/2	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	6/2	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	5/26	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	6/2	2 P.M.

Everywhere
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for
the
happy
month
of
JUNE!



GORDON EDDIE
MACRAE · BRACKEN



"About
face"

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TECHNICOLOR

RAN
SC



"CAR
CI"

Produced by PHILIP KIRK WILSON
Screenplay by PHILIP KIRK WILSON
Story by PHILIP KIRK WILSON
Directed by PHILIP KIRK WILSON
Cast by CHARLES COHEN and PETER DE LUCA
Music by WILLIAM KAYE
Production Office: WILLIAM KAYE
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**DOLPH
OTT**



**SON
TY**

COLOR BY
WARNERCOLOR

**GLORIA
SWANSON**



**"3 FOR
BEDROOM C"**

COLOR IN
NATURALCOLOR

**DORIS RONALD
DAY · REAGAN**



in... **AND AS**

**"The
Winning
Team"**



RAYMOND MASON
WINSTON MILLER

JOHN DEWITT

JOHN WARREN
JOHN DEWITT

JOHN DEWITT

WARNER BROS.

FRANK LOVEJOY

WARNER BROS.

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Lydia Bailey

TECHNICOLOR

**is
adventure—
voodoo love—
jungle telegraph—
passionate Haiti—
and
Boxoffice!**



THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 8

May 24, 1952



Red Kann

By Martin Quigley

Out of Hollywood at midday May 15 came the shocking news of the wholly unexpected ending of the brilliant and colorful career of Maurice D. Kann, one of the best loved and most respected personalities throughout the breadth of the industry of motion pictures.

For some three decades the byline, "Red Kann," bore a magnetic attraction to readers of the industry press who sought a source of reliable information and informed comment. Conspicuous among his attributes was a sense of fair play which even in the midst of controversy he carefully cherished.

Red brought to his activities as editor, writer and publishing company executive a broad and exact knowledge of the motion picture and the industry. For many years

his keen judgment of the attraction values of motion pictures drew and held the attention of countless persons in all branches of the industry.

His legion of friends and admirers will be happy to know that to the very end he was his happy, buoyant self. His final published article was a characteristic expression in which he reported on product just reviewed in Hollywood with enthusiasm and an evident sense of glorying in these newest achievements of the screen.

As Red's friend and colleague of many years these lines of appreciation and farewell are written painfully, with an exceedingly heavy heart. The industry has lost a warm and dedicated spokesman. I have lost much more—a friend.

TV and Comic Book Probes

THE motion picture industry is entitled to feel a sense of quiet satisfaction in the fact that the two recent investigations ordered by the House of Representatives into certain entertainment media do not include films. This time television and radio programs, and books, magazines and comic books are scheduled to come under the scrutiny of House Committees. The investigation of TV and radio programs will be made by the House Commerce Committee and the probe of books, magazines and comic books by a special nine-man committee headed by Representative E. C. Gathings of Arkansas, who sponsored the resolution.

Criticism of programs strikes a responsive memory in the film business. Years ago it was pictures that were blamed for crime waves and other forms of delinquency. That the industry is not subject to criticism this time is a splendid tribute to the effectiveness of the Production Code and the Production Code Administration.

It is unlikely that Congressional investigations will have significant effects on TV and radio program content or on the type of material in so-called comic books except in so far as the broadcasters, on the one hand, and the publishers concerned, on the other, decide to accept the responsibility that is theirs in these matters. The television industry has adopted a code of its own. Let television broadcasters show that voluntary self-regulation makes any federal regulation unnecessary in that field—as it has in motion pictures.

Logically both the broadcasters and the advertising agencies and sponsors should all take steps to insure that TV programs do not arouse responsible public protest on moral grounds. The problem with respect to the publishers of some comic books and other books intended for mass sale among youngsters is somewhat more difficult to approach. The major responsibility for doing an industry self-policing job would seem to lie with the magazine and book distributors and sales agencies.

Some of the publishers in the field lack a realization of their obligations to the public.

All organizations working in the entertainment field should conduct their operations so that no Congressional investigation would be indicated, necessary or justified. Some day American public opinion will be so aroused that Congressional investigations simply for publicity purposes will prove unattractive to members of the House and of the Senate.

■ ■ ■
Theatres of the country now have another fine opportunity to contribute a few minutes of their screen time to a cause close to the hearts of many of their patrons. The United Cerebral Palsy 1952 campaign trailer, made by Republic and featuring John Wayne, is now available through National Screen Service offices. The public needs to know more about the work being done to help victims of cerebral palsy, most of whom are children. As the public learns more, the flow of contributions will increase. Exhibitors will be proud to reflect that they have helped in the best way they can—by running the trailer as soon as possible, and, in any case, before the end of June.

■ ■ ■
Exaggeration of the week: "Nobody can claim to be civilized today unless he has a television set"—from a speech by Lord Brabazon, famed for achievements in the field of aeronautics, at the opening of the Northern Radio Exhibition in Manchester. Lord Brabazon apparently had not read the recent report of the British Broadcasting Corporation that only three per cent of the British television viewers are persons who have had higher education and that seven out of every ten members of the average TV audience have had no formal education from the time they were fourteen or fifteen years old. Television, like motion pictures, is primarily a medium of entertainment, and not an instrument for raising the level of civilization.

Letters to the Herald

Star Exploitation Week

TO THE EDITOR:

We feel that there is a fine group of new stars on the horizon but for some reason the method of exploitation is not bringing them to the peak of their draw. In the old days stars such as Joan Crawford, Norma Shearer, Bette Davis, Barbara Stanwyck, etc., were developed so that they became top attractions and could stand on their own feet no matter what pictures they were put in. Now it seems that the youngsters do not reach the same stature.

People know about Jeanne Crain but she can't draw them in at the box office. They know about Tony Curtis and Debra Paget but for some reason it means nothing at the box office.

I believe the old type of publicity agent could impress the American public much more than those in charge now. The only outstanding job done in recent years was on Ava Gardner. It seems that several of the current group of starlets and young stars could be put on a more substantial basis with the American public by making outstanding pictures with them. Doris Day is one of the few examples.—JOSEPH BLUMENFELD, Blumenfeld Theatres, San Francisco, Calif.

Bring Children Back

TO THE EDITOR:

We believe that new talent of possible star value should be presented in the very top bracket pictures and that one picture is not a sufficient test of their popularity.

Then, it seems to us that if we can find some medium to bring the children back to the theatres it will not take so long for new talent to develop. Bringing the children back also brings a percentage of the adults with them, and there is no better means of mouth-to-mouth advertising than the children offer.—SKIRBALL BROS., Cleveland, Ohio.

Follow the Stars

TO THE EDITOR:

The American public, not only in their movie entertainment but sports entertainment and everything else as well, have always been the followers of the star system. The star system has been nurtured and promoted by stars or talent and ability appearing very often in a series of pictures, and this is what should be done now. Develop new personalities and instead of using them

occasionally or spasmodically in big pictures use them often—every six or eight weeks—so that the public can become familiar with them and a following can be created for them so that then it is not necessary that every picture they appear in be outstanding. In other words, let's have our public go back to following the stars.—HARRY C. ARTHUR, JR., F. & M. Stageshows, Inc., Los Angeles, Calif.

Develop New Stars

TO THE EDITOR:

I believe that new talent should be exploited by the exhibitors in personal appearances. This medium of publicity from coast to coast would assure the new star of a following and the personal contact through the theatre would be a perfect tie-in for the exhibitor and distributor. A new screen personality could be very effective and increase the box office returns. Too often new talent is forgotten after the first few pictures. We should spend more time developing these new stars.—WILLIS E. SHAFER, Fox Mid-West Theatres, Hutchinson, Kan.

Grass Roots Tour

TO THE EDITOR:

New talent must make "grass root" tours. They have to meet the people just like a candidate for reelection during election year.—WISCONSIN EXHIBITOR.

More Premieres

TO THE EDITOR:

We believe more stars, both the established and coming stars, should make more personal appearances, especially in the smaller situations, which are generally overlooked.

There should be more big premiere showings held, and by this means introduce to the public both the new stars and established stars. A good example of this is Bing Crosby's premiere showing of "Here Comes the Groom" in Elko, Nevada. This did more to sell this picture than any other means could have accomplished, especially in this true of the situations in the western states.—DALE LEE, Wilma & Dream Theatres, Coeur d'Alene, Idaho.

Star Salesmanship

TO THE EDITOR:

We need more salesmanship in building the reputation of new stars. Names have

been a big item in the selling of attractions in the past. The day of one name assuring large box office returns is gone. We have a number of stars today who are top drawer, but who do not have the selling power of names like Fairbanks, Gable (in his hey day) and many others whose names guaranteed results.—D. C. MENZIES, Palace Theatre, Calgary, Alberta, Canada.

No Real Incentive

TO THE EDITOR:

The reason that TV is hurting me more now than before can be summed up in that, with all the young people taking jobs in larger towns or in military service the older adults have no longer any real incentive to get out of the house—also economic conditions are considerably worse than they were six months ago and people just don't have money for entertainment any more!—CARL F. NEITZEL, Juno Theatre, Junco, Wis.

Story Must Be Right

TO THE EDITOR:

We have experienced, since the year one, that neither star nor color can do it all. Some stories have killed stars. What we need is human, down-to-earth stories. If the story type is right, you don't need color or a \$200,000 budget. What could be sillier and cornier than the Abbott and Costello junk or the Percy Kilbride and Marjorie Main stories. Remember "The Egg and I." They eat this kind of stuff up, and it doesn't cost a lot of money to produce.—OSCAR KORN, O. K. Theatre Enterprises, Dallas, Texas.

TV Has Hurt

TO THE EDITOR:

Quite obvious as people get hard up they stay home even more. While business has dropped in non-TV areas, it has dropped far more in TV towns.—HAROLD D. FIELD, Pioneer Theatre Corp., Minneapolis.

New Faces with Stars

TO THE EDITOR:

It has been proved that unknown stars will not carry the average production. Notable example is "Golden Girl," a good picture but without star appeal. I think the best plan is to feature new faces, but along with a definite star. In this way the star will bring them in and the patron will be impressed and come to know the new faces.—F. W. DAVIS, Davis Theatres, Morganton, N. C.

MOTION PICTURE HERALD

May 24, 1952

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

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▶ Having experimented one way and another, theatre men seem to have come to the conclusion that a screen-plus-stage program, in the right situations, is still a good buy for the public. In New York, for example, after an on-again-off-again policy at the Warner theatre on Broadway, the house is returning to a regular stage show. And down the street at the Palace, unavailability of big stars like Betty Hutton and Judy Garland will revert the house to a policy of a stage show with no big star, and screen fare.

◀ If the findings in the House of Representatives' investigation of television and radio program content inspire the solons to do the same to motion picture programs, the net effect, when all the comparisons are in, cannot be other than favorable to the latter.

◀ Only a trickle of applications for new TV stations have come into the FCC so far. But this doesn't surprise FCC officials. They have expected that most applicants, in large cities where competitive hearings will be necessary, would wait until close to the deadline, to give competitors the least possible chance to see their plans.

▶ The Warner announcement of an 82 per cent color release roster for 1953 speeds, by force of challenge, the coming of the all-color era.

▶ The lifting of restrictions on installment buying figures to restore the spending mood, and spending money, necessary to the welfare of this or any business

▶ Testimony at the FCC Paramount hearings on the Paramount-Scophony ties has drawn the hearings out still further, and don't be surprised if testimony of officials of British Scophony, Ltd., is introduced later, in person or by deposition.

▶ Is this the shape of things to come? CBS hopes so, apparently, because Wednesday it unveiled for writers and commentators in New York a "gigantic two-ton all electronic scale model" of its Television City in Hollywood. It just had to be Hollywood where they located it.

▶ More film cases have reached the Supreme Court this year than for many years—anti-trust, censorship, regulation of film carriers, advertising film contracts.

▶ At least some key Allied States Association officials are now plainly hostile to the arbitration efforts. They argue it is clear the distributors will not arbitrate rentals and that the independent exhibitor should not be asked to put up money to finance such a plan.

▶ That the Paramount consent decree, and the subsequent reorganization of corporate setups and trade practices, did not mean a lessening of government supervision of the film industry, has become more evident than ever. This week, it was revealed that the Senate Small Business Committee has launched a probe of film trade practices since the handing down of the decree. This latter news, if anything, may help speed the setting up of an all-industry arbitration system, where disputes could be resolved with Government "help."

▶ With Twentieth Century-Fox apparently breaking the ice, look for more of the major companies to get into the production of special films for television. Spyros P. Skouras this week indicated that 20th-Fox has plans afoot to make special TV product. At the same time he emphasized that there would be no sale of old films to TV. That would appear to be the pattern for the future.

▶ The number of film stars making their debut on television is increasing, and there are few protests, as theatremen have come around to the view that such appearances act as a personality trailer of no uncertain appeal. Eleanor Powell's recent stint on TV may pave the way to a screen comeback, and Hedy Lamarr also was seen on the air recently for the first time.

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This week in pictures



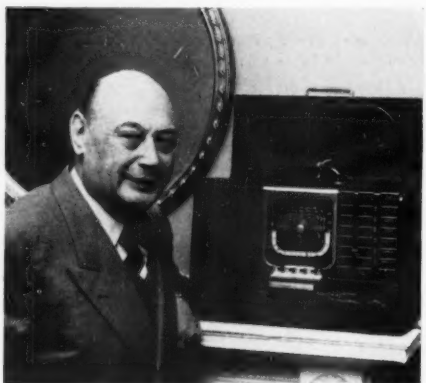
THE REAL THING this time. Fighting the \$1,500,000 blaze last Saturday at the Warner studio, Burbank, Cal. Local and Los Angeles firemen were aided by 1,500 Warner workers. Burned were old sets, including the famed "New York street," and the biggest sound stage. Two local TV stations had telecamera crews on the scene. See page 36.



AT THE MERCHANDISING SEMINAR, left, held in Charlotte, N. C., by the Wilby-Kincey circuit. In array are Gene Parrish, Carolina Theatre, Columbia, S. C.; Neil McGill, Greensboro, N. C., city manager; Sid Blumenstock, Paramount advertising manager; and Urey Rice, Winston Salem, N. C., city manager.



GUEST at the 37th annual dinner of the Association of Canadian Advertisers, at Toronto, Leo McCarey, Paramount director-producer, left, looks over the program with John J. Fitzgibbons, president of Famous Players Canadian circuit.



BORIS MORROS is in the country with his newest picture. The producer of an Austrian musical now titled, "Marika," he is discussing its distribution and exploitation; and he intends to stay a while, he said, studying his next, probably about the greatest vaudeville acts in their chief centers, the Palace, New York; Palladium, London; and the Scala, Berlin.



HARRIET PARSONS, below, as she met trade writers in the New York office of Don Prince, shown with her, RKO Radio publicity director. Producer of the Wald-Krasna "Clash By Night," Miss Parsons stressed efforts at economy without sacrifice of quality. Her next will be "Size 12." Miss Parsons is doing her stint for COMPO, appearing three days this week in Pennsylvania.

A SCENE above during the series of meetings which United Artists vice-presidents William Heineman and Max Youngstein held with exchange personnel in exchange centers. Exhibitor guests in San Francisco are Eric Wilson, Blumenfeld Theatres; H. Nasser and J. Flanagan, Nasser Bros.; F. Dixon, Golden State; B. Hamm; Herbert Rosener, Rosener Theatres; I. Ackerman; G. Kislingbury, North Coast Theatres.



THEY ARE DISCUSSING A WORLD PREMIERE, that of Republic's "I Dream of Jeanie," scheduled for Pittsburgh's Fulton Theatre during Welcome Week, May 13-June 8. The men are John Walsh, Fulton manager; James H. Young, Jr., co-chairman of Welcome Week; and I. T. Sweeney, branch manager in Pittsburgh for Republic. Stars of that company will make personal appearances during Welcome Week.



By the Herald

JOAN CRAWFORD, right, said during a New York visit this week she would continue to produce and perhaps to star. Her first co-production, with Joseph Kaufman is "Sudden Fear," and she will help sell it on the road. The pair made "Sudden Fear" for \$600,000 on the Republic lot. She will be sole producer of her next, she predicted.



By the Herald



RELEASE AND PROMOTION of new Universal-International product was the subject at the Chicago meeting above. Seated: Jeff Livingston, eastern advertising manager; Charles Simonelli, eastern ad-publicity manager; P. T. Dana, eastern sales; James J. Jordan, circuit sales; Charles J. Feldman, domestic sales; Alfred E. Daff, world sales; David A. Lipton, ad-publicity vice-president; Phil Gerard, eastern publicity manager; and Ray Moon, domestic sales. Standing: P. F. Proslan, Barney Rose, Manie Gottlieb, John Scully, James Frew, Irving Sochin, Foster Blake, Henry Martin, F. J. A. McCarthy, Ben Katz, David Levy.



By the Herald

AN APPEAL by Miss Israel of 1952, Michal Harrel, at the United Jewish Appeal luncheon in New York Tuesday. More than \$390,000 was pledged from industry leaders. With her at the dais are Jack Cohn, Columbia; Samuel Rosen, 1950 and 1951 industry drive chairman; Robert Benjamin, 1952 chairman; Barney Balaban, co-chairman; and Louis Novins, Paramount. The latter gave his impressions of Israel during a recent visit. Mr. Rosen and Mr. Balaban received a silver bowl and a desk set, respectively, for their service to the UJA.



SHERBURNE R. GRAVES, manager of the Interstate Circuit, New England, Plymouth Theatre, Plymouth, N. H., took first prize in the chain's exploitation contest.



FIVE-CENT SODAS, above. That's a price roll-back to 1902, period of 20th Fox's "Wait 'Til The Sun Shines, Nellie"; and the people of Hutchinson, Kas., graced by the premiere, appreciated the idea. Merchants ran Nellie Bargain Day sales May 13 and 14. At the right, musicologist Sigmund Spaeth, at the right, leads barbershop balladeers Elmer Rhoden, Jean Peters, Helene Stanley, Hugh Marlowe, Fred Souttar, George Jessel, and Willis Shaffer. Their song: "Wait 'Til The Sun Shines, Nellie."



MEETING THE EXHIBITORS at the Milwaukee premiere of U-I's "No Room For The Groom" are stars Tony Curtis and Piper Laurie. With them are Truman Schroeder, Marcus Theatres; Paul Schmidt, Warners; Russ Mortenson, Standard; Don Baier, Century Theatre; Harry Karp, Eskin Theatres; Howard Clark, Standard; Jake Eskin, Eskin; Dick Saeger, Unity Theatres; Tom Cornell, Warners; Dave Goldman, U-I; Ed Vollendorf, Theatres Service; Ike Levy, Unity; Irv Clumb, Towne; Harry Perlewitz, Theatres Service; Laren Husten, Troy Theatre.

PRODUCTION PLANS HIT HIGH NOTE OF OPTIMISM

Summer Schedules Mean Big Films for Theatres; Color Important Factor

Long-range planning and thinking characterize recent product announcements from Hollywood, denoting a new upsurge in studio enthusiasm and firm confidence in the future of the motion picture theatre.

There is particular and happy emphasis on the summer months when the theatres, ordinarily easy victors over television by dint of air-conditioning and superior entertainment, will have to buck public interest in electioneering and the Chicago political conventions in July.

Studios Planning at Long Range and Talking About It

The studios are looking ahead, some as far as 1954, and they are letting the exhibitors know what they can expect. The product is varied and highly colorful in a very real sense of the word.

Color is the keynote in the forthcoming films. Warner Brothers has gone the farthest in that direction, announcing this week that a full 82 per cent of its new releases will be photographed in the hues of Technicolor, Supercinecolor, Naturalcolor and of course the new WarnerColor.

Other studios are hitting the 50 per cent mark in their color product, and some are steadily progressing beyond it. The various color processes, and particularly Technicolor, are expanding as rapidly as possible. Dr. Herbert Kalmus, Technicolor president and general manager, told stockholders this week his company was increasing 35mm print volume from about 400,000,000 feet a year turned out today to 600,000,000 feet in 1953.

Sees Investment Expression Of Confidence in Future

The product was getting the attention last week when MGM took exhibitors and the press to the studio for its "Seeing Is Believing" sessions. In announcing Metro production plans up to January 1, 1954, Dore Schary, vice-president in charge of production, defined the meaning of his studio's unprecedentedly detailed program:

"Such long-range plans offer powerful evidence of the faith of our company's officials in the future of the picture industry," Mr. Schary said. "The investment in such a production program is obviously tremendous and I can think of no greater demonstration of confidence in the future of any business."

Of the 81 Metro will turn out by 1954, 39 will be in color, with the majority in Technicolor and a few in the new Ansco Color process developed by the studio. Altogether, MGM has 19 films completed and

ROSY HUE TO WARNER LIST WITH 27 OF 33 IN COLOR

"We believe our future has never been rosier, both literally and figuratively."

With this comment, Jack L. Warner, vice-president in charge of production at the Warner Bros. studio, announced this week that 27 of the company's 33 forthcoming releases would be in color.

Nine will be filmed in WarnerColor, 16 in color by Technicolor and one each in Natural Color and Supercinecolor.

Pointing out that this represented a record-breaking 82 per cent, Mr. Warner said inspiration for this tremendous increase in color filming at the Warner studio "stems from our complete confidence in the future of the motion picture industry and our aim to satisfy the public demand for color."

He disclosed the company was also experimenting with color newsreels, saying, "the time is not too far off when spot news will be shot, processed and distributed in color as quickly as black and white." WarnerColor can be used in ordinary cameras and is said to lend itself to rapid processing.

"The confidence in our future, which has directed this phenomenal increase in the per-

centage of color films from Warner Bros., is represented in the completion of our studio laboratory equipment for WarnerColor, both in processing it for dailies and making our release prints. In brief, we believe our future has never been rosier."

Color releases for the coming year include the following: WarnerColor—"Carson City," "The Miracle of Our Lady of Fatima," "Springfield Rifle," "Kiss Me Again," "Broadway Revisited," "Come on, Texas," "The End of the Rainbow," "Helen of Troy," "Stop, You're Killing Me."

Technicolor productions include: "About Face," "She's Working Her Way Through College," "Where's Charley?," "The Story of Will Rogers," "The Crimson Pirate," "April in Paris," "The Iron Mistress," "The Desert Song," "The Man Behind the Gun," "The Jazz Singer," "The Eddie Cantor Story," "The Sea Rogue," "His Majesty O'Keefe," "By the Light of the Silvery Moon," "The Grace Moore Story," "Sally," "3 for Bedroom C" was to be photographed in Natural Color and "Abbott and Costello Meet Captain Kidd" in Supercinecolor.

ready for release, 11 in production and 53 in active preparation.

Metro has a strong summer lineup. It includes: June 6—"Glory Alley," Ralph Meeker, Leslie Caron; June 13—"Pat and Mike," Spencer Tracy, Katharine Hepburn; June 27—"Scaramouche," Technicolor, Stewart Granger, Eleanor Parker, Janet Leigh; July 4—"Lovely to Look At," Technicolor, Kathryn Grayson, Red Skelton, Howard Keel; July 18—"Mr. Congressman," Van Johnson, Patricia Neal, Louis Calhern; July 25—"Holiday for Sinners," Gig Young, Keenan Wynn; August 8—"The Devil Makes Three," Gene Kelly, Pier Angeli; August 15—"Fearless Fagan," Janet Leigh, Carleton Carpenter; August 29—"Ivanhoe," Technicolor, Robert Taylor, Elizabeth Taylor, Joan Fontaine.

Twentieth Century-Fox has announced 17 pictures (nine in color) completed and ready for release; 12 (six in color) shooting or ready for the cameras; 17 (eight in color) to go before the cameras during the summer, and 31 scripts (eight in color) in preparation.

The 20th-Fox summer schedule also is heavily laden with entertainment. Set for release in June are: "Kangaroo," Technicolor, Peter Lawford, Maureen O'Hara; "Lydia Bailey," Technicolor, Dale Robertson, Anne Francis; "Lady in the Iron Mask," Naturalcolor, Louis Hayward, Patricia Medina; "Leave Her to Heaven," Technicolor reissue with Gene Tierney, Cornel Wilde; and "The Rains Came," reissue, Tyrone Power, Myrna Loy.

July: "Wait 'Til the Sun Shines Nellie," Technicolor, Jean Peters, David Wayne; "Diplomatic Courier," Tyrone Power, Patricia Neal; "We're Not Married," Ginger Rogers,

Jan Sterling; "To the Shores of Tripoli," Technicolor reissue, John Payne, Maureen O'Hara, and "The Black Swan," Technicolor reissue, Tyrone Power, Maureen O'Hara.

August: "Dream Boat," Clifton Webb, Ginger Rogers; "Les Miserables," Michael Rennie, Robert Newton; "What Price Glory," Technicolor, James Cagney, Corinne Calvet.

Paramount Pictures has announced it will release 16 features, 11 of them in color, during the second half of 1952 and, looking ahead, the company has listed 19 releases for 1953, one of which is completed, seven are in the editing stages and 11 are scheduled to go before the cameras between now and October 1. A total of 35 new productions, three of them in color, also have been announced.

Summer Product Set to Beat TV Competition

The summer product lines up as follows: For May release—Hal Wallis' "Red Mountain," Technicolor, Alan Ladd and Elizabeth Scott; June—"The Atomic City," Nat Holt's "Denver & Rio Grande," Technicolor, Edmond O'Brien, Sterling Hayden; July—Hal Wallis' "Jumping Jacks," Martin and Lewis; "The Greatest Show on Earth," Technicolor; "Encore," August—"Carrie," Jennifer Jones, Laurence Olivier, and "Son of Paleface," Technicolor, Bob Hope, Jane Russell, Roy Rogers.

Universal Pictures plans to release 17 during the second half of 1952, eight of them in color. Releases in 1952 will total 35, the same as in 1951. Summer product lines up as follows:

June: "Ivory Hunter," a J. Arthur Rank picture in Technicolor; "Scarlet Angel," Tech-

(Continued on page 16, column 3)

7 REASONS WHY "KANGAROO!"

is thrilling entertainment
that could be filmed
only in Australia!

- 1 TO FILM ITS UNPARALLELED PANORAMA
only the primitive backdrop of the World's
Oldest Continent could provide the proper set-
ting for director Lewis Milestone!
- 2 TO FILM ITS UNUSUAL ROMANCE
only the sun-baked desert could ignite the love
of Maureen O'Hara and Peter Lawford, as the
stubborn mistress of Roooloora and the impetu-
ous, marauding bushranger who came to rob
—and stayed to love!
- 3 TO FILM ITS AMAZING ACTION
only the danger-infested Rawbush could
unfold such incredible drama in spectacular
Technicolor!
- 4 TO FILM ITS SAVAGE BULL-WHIP FIGHT
only the last stronghold of the world's strangest
beasts could provide the arena for the fury of
the bull-whip battle between Peter Lawford
and Richard Boone.
- 5 TO FILM THE FRENZY OF THE ABORIGINE
only the spear-throwing Abos, caught in wild,
untamed rituals, could give us wonders as
amazing as the sinister chants of the Coroboree!
- 6 TO FILM MAN'S BATTLE AGAINST BEAST
only in the rugged Flinders Ranges of Australia
could we record the thunder of thirst-crazed,
stampeding animal hordes — and the scream
of the boomerang!
- 7 TO BRING YOU SOMETHING DIFFERENT
Twentieth Century-Fox sent its stars and pro-
duction crew 9200 miles for an entertainment
only the motion picture screen can present.

MATS AVAILABLE

"KANGAROO!"

FIRST ENGAGEMENT



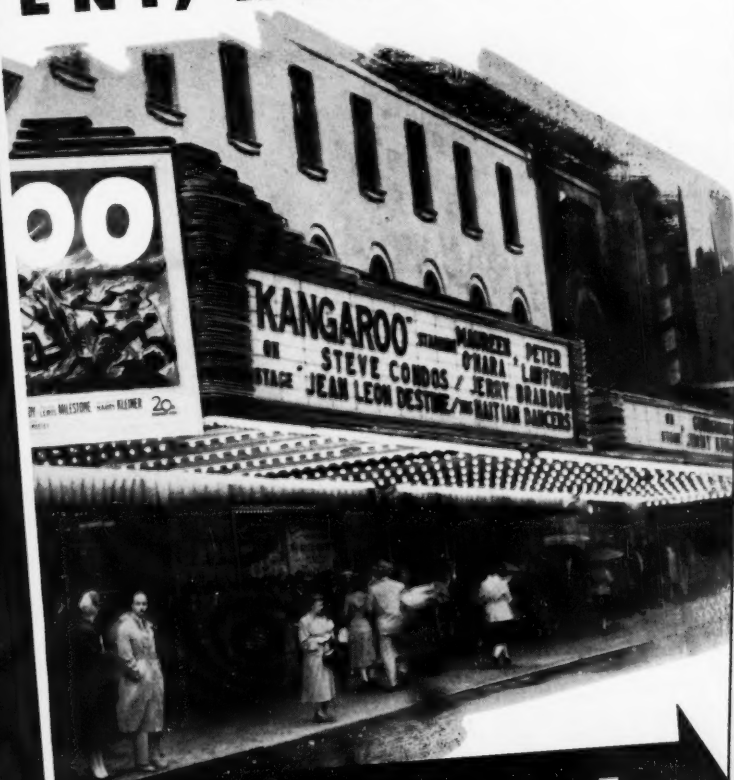
Here are two of the wh
ads that launched "KA

TV Trailers available FREE thru
20th Century-Fox Exploitation Dept.
444 W. 56th St., New York 19, N. Y.

There's No Business Like

'SMASHEROO!

ENT, ROXY, N.Y.



**Kangaroo 20th Century-Fox
"KANGAROO" in New York!**

DATE IT NOW!
Play it while it's hot!



20th Century-Fox Business!

"What are
You
doing in
Australia?"
said the
Kangaroo
to
Maureen O'Hara
and
Peter Lawford



"We came to make an off-beat and unusual entertainment in full Technicolor. To live a savage romance—of the stubborn Irish mistress of Rooloora and the impetuous, marauding Bushranger who came to rob—and stayed to love. A romance set against the pre-historic background of your own fabulous, exciting continent!

HERE we found the cry of mighty adventure...the scream of the bull-whip and the boomerang...the frenzied chant of spear-throwing Abos—the forgotten tribe of primitive Aborigines in their ancient Coroboree rituals.

20th Century-Fox sent us 9200 miles to make the first American motion picture filmed in Australia—the land that time forgot!"

"KANGAROO!"
TECHNICOLOR

MATS AVAILABLE

Terry Ramsaye Says

WHERE IT IS—For the first time in the history of the Republic the location of the White House has been established. It has taken about twenty years of pursuit. Way back then, for the purposes of an incidental paragraph I consulted reference works in vain seeking the precise geographical location of the executive mansion. In last resort an inquiry was addressed to the late Marvin McIntyre, one time colleague in cinema, and then of the secretariat. Came the reply that the location of the White House had never been precisely established. That was followed with a vast map of the District on vellum and the suggestion relayed from the whimsical Chief Incumbent that the map and a taxi-cab would enable me to find the place.

Several other matters arose up here and down there, so the quest was forgotten. Some little while ago, there being again considerable discussion of the White House, directly and indirectly, in the news, it seemed appropriate to try again to find out where it was. This time the matter was taken up by mail with Harry S. Truman, across the street at Blair House, with the suggestion that he had a unique opportunity to make his Administration the first to announce where it really stood, or sat. This time steps appear to have been taken. I have now a communication from the Department of the Interior:

"We have computed the location of the White House to the nearest second on the North American Datum, as established by the United States Coast and Geodetic Survey, to be North Latitude 38°—53 minutes—51 seconds and Longitude 77°—02 minutes—13 seconds."

There we are. There has been no indication that this information is classified.

UP LIKE ASPARAGUS—The Empire State, the highest man made structure in the world, an office building soaring over New York celebrated its twenty-first anniversary the other day with the so very original ceremony as the cutting of a cake on the eighty-sixth floor, and with Miss Paulette Goddard handling the knife. Tall corn indeed. And by reason of the inflationary influence of television the Empire State has shown amazing vertical growth. It was 1,472 feet high that opening night in May of 1931 when we went down to Thirty-fourth street to go up and look across the bubbling celebration glasses into the expansive everywhere. The TV broadcasting needle now has added 222 feet, total

1,694. Five TV broadcasters toss their programs over the terrain from there. Again a great mechanism of saying, taken casually in the curious melange of what they say. Sometimes it seems an overwhelming lot of machinery and scientific intelligence in relation to what is delivered.

BACK TO REALISMS? — Something seems to be happening to the intricate arts of artificiality for stage and screen. An influence of documentary styles is manifest in many productions of the current flow. Important pictures are including many more location sequences and some include expeditions to far places half a world away. From newsreel into documentary and thence to drama completely contrived without benefit of studio, the work of Louis De Rochemont has paced the development. Along with this have come some special manifestations on the stage. There are those "Don Juan" dramatic readings, consisting of bare-stage elocution of a high order, and there's that remarkable Judy Garland long-run vaudeville performance at the Palace, in which there was nothing before the audience but Miss Garland. It would appear that the art has been using the machinery provided by technologies and stagecraft to an invasive surfeit.

For the screen the highly elaborate evolution of the artificialities of studiocraft came as a consequence of the requirements, real and presumed, of sound recording. Sound has now been assimilated.

THE PUBLIC AGAIN—Robert Montgomery in analytical mood gets himself quoted discussing television matters: "Producers have flopped, directors have flopped, writers have flopped—but the audience never fails. Did you ever hear any one say the audience flopped?" Yes, Mr. Montgomery, a lot of people have read the acid observation of the experienced Howard Dietz that "sometimes the public is a flop." It is only for the cash register that the customer is always right. It chances we live by the take. Meanwhile it is this observer's opinion that the public is often decidedly a flop, regardless of the immediate dollar answer. If this were not true we would not suffer so many social, political and economic ills. The fact that we have to live with the public, regardless, does not make it a bargain. The public levels. The uncommon man builds.

PRODUCT

(Continued from page 13)

nicolor, Yvoame de Carlo, Rock Hudson, and "Just Across the Street." July—"Francis Goes to West Point," Donald O'Connor; "Has Anybody Seen My Gal?" Technicolor, Piper Laurie, Charles Coburn, and "Sally and Saint Anne," Ann Blythe, Edmund Gwenn. Among the August releases is the important "The World in His Arms," Technicolor, Gregory Peck and Ann Blythe. This is the company's 40th anniversary picture.

The Warner Brothers summer product includes for June: "Carson City," WarnerColor, Randolph Scott, Lucille Norman; "3 For Bedroom C," Natural Color, Gloria Swanson, James Warren; "The Winning Team," Doris Day, Ronald Reagan. July: "She's Working Her Way Through College," Technicolor, Virginia Mayo, Ronald Reagan; "The Miracle of Our Lady of Fatima," WarnerColor, Gilbert Ronald, Angela Clark. August: "The Story of Will Rogers," Technicolor, Will Rogers, Jr., Jane Wyman, and "The Man Behind the Gun," Technicolor, Randolph Scott, Patrice Wymore.

The only RKO release set for summer release so far is "Clash by Night," a Wald-Krasna production starring Barbara Stanwyck, Paul Douglas and Robert Ryan. It is available in June.

Others to be made available by RKO during the hot season include "The Korean Story," Edmund Grainger production, Robert Mitchum, Ann Blythe; "Montana Belle," Trucolor, Jane Russell, George Brent; "Story of Robin Hood," Walt Disney production in Technicolor, Richard Todd, Joan Rice; "The Lusty Men," Wald-Krasna, Susan Hayward, Robert Mitchum, and "The Wild Heart," a Selznick production in Technicolor, Jennifer Jones, David Farrar.

Columbia Releases Set Through June

Columbia Pictures only has releases set through June. For that month they include: "Paula," Loretta Young; "Walk East on Beacon," George Murphy, Finlay Currie; "Brave Warrior," Technicolor, Jon Hall, and "Montana Territory," Technicolor, Lon McAllister, Wanda Hendrix. Among other films set for release during the summer are "California Conquest," Technicolor, Cornel Wilde, Teresa Wright; "Cripple Creek," Technicolor, George Montgomery; "The Brigand," Technicolor, Anthony Dexter, Gail Robbins; "Affair in Trinidad," Rita Hayworth; "Capt. Pirate," Technicolor, Louis Hayward; "Rainbow 'Round My Shoulder," Technicolor, Frankie Laine, Billy Daniels, and "The Happy Time," Stanley Kramer Production, Charles Boyer.

Definitely set at Republic are: June 1—"Bal Tabarin," Muriel Lawrence; June 15—"I Dream of Jeanie" (With the Light Brown Hair), Trucolor, Ray Middleton, Bill Shirley; July 15—"Minnesota," Trucolor, Ruth Hussey, Rod Cameron.

Monogram's summer releases include, for June, "Gold Fever," "Here Come the Marines" and "Wagons West" (Cinecolor); July—"Dead Man's Trail," "Arctic Flight" and "Battle Zone," produced by Walter Wanger as an Allied Artists release; August—"Sea Tiger," "Timber Wolf," "Gun Smoke Range" and "Rose Bowl Story" in Cinecolor.

Three New Drive-Ins Are Opened in Arizona

Tri-Delta Amusement Company, a Diamos operation, has opened its first drive-in theatre in the vicinity of Nogales, Ariz. It is called the "El Rancho" and Frank Campillo manages. He is the circuit's city manager there. Long Enterprises, of Arizona, has opened the Desert Drive-In Theatre, at Casa Grande, in that state for 400 cars. Mr. and Mrs. Joe H. Woods, who operate the Rowena and Parkway theatres in Chandler, Ariz., have opened the Mustang Drive-In there.

WORLD PREMIERE PARAMOUNT,
KANSAS CITY, JUNE 12TH!

SELECTED AS THE JULY 4TH
ATTRACTION ASTOR, N. Y.

Gloria's Uproarious IN HER FIRST PICTURE SINCE 'SUNSET BOULEVARD'!



She Clings!

... as a Hollywood
star who saves her
greatest performance
for a one-man-too-many
train compartment!

She Clowns!

It's a cross-country
joy-ride ... and even the
train-whistle's shrieking
with laughter!

*She Clicks
Again!*

GLORIA SWANSON

in Glamorous Gowns ... Glorious Fun ... Gorgeous Color!

WARNER
BROS.
PRESENT



COLOR IN
NATURAL COLOR

Based on the novel by EDWARD LIEBERSON

JAMES WARREN

FRANK CLARK • HARRY CURRIER • STEVE DAVIE • JARINE PERREAU • ERNEST ANDERSON • MARGARET DUBOIS

WRITTEN AND DIRECTED BY ASSOCIATE PRODUCER

MILTON H. BREN • EDWARD L. ALPERSON, Jr. • BRESCO

PRODUCTION DISTRIBUTED BY WARNER BROS.



TRADE SHOWS MAY 28

ALBANY

Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA

20th Century-Fox Screening Room
197 Wall St. N.W. • 2:30 P.M.

BOSTON

800 Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO

Paramount Screening Room
444 Franklin St. • 2:00 P.M.

CHARLOTTE

20th Century-Fox Screening Room
388 S. Church St. • 2:00 P.M.

CHICAGO

Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI

800 Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 2:00 P.M.

CLEVELAND

Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS

Republic Screening Room
418 So. Harvard St. • 2:00 P.M.

DENVER

Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES

Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT

Film Exchange Building
2318 Cass Ave. • 2:00 P.M.

INDIANAPOLIS

20th Century-Fox Screening Room
324 N. Illinois St. • 1:00 P.M.

JACKSONVILLE

Florida Theatre Bldg. Sc. Bm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY

20th Century-Fox Screening Room
1700 Wyandotte St. • 1:30 P.M.

LOS ANGELES

Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS

20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE

Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS

Warner Screening Room
1000 Carle Ave. • 2:00 P.M.

NEW HAVEN

Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS

20th Century-Fox Screening Room
290 S. Liberty St. • 8:00 P.M.

NEW YORK

Warner Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA

20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA

20th Century-Fox Screening Room
1502 Broadway St. • 1:00 P.M.

PHILADELPHIA

Warner Screening Room
730 No. 13th St. • 2:30 P.M.

PITTSBURGH

20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND

Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE

20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO

Paramount Screening Room
285 Golden Gate Ave. • 1:30 P.M.

SEATTLE

Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS

5 times Screening Room
5143 Olive St. • 1 P.M.

WASHINGTON

Warner Theatre Building
1306 & E. St. N.W. • 7:30 P.M.

TRADE HEARING ABOUT 'SEEING' Arbitration Meeting Off To June 16

Metro's Preview on Coast Brings Call for Similar Shows by Other Firms

It is possible that MGM may have started something with its "Seeing Is Believing" junket to Hollywood.

No sooner had the last scene faded from the screen at the company's preview room at Culver City studios, where some 100 of the country's most important exhibitors were guests of the studio, then suggestions started to come in from many quarters for other companies to follow suit, and screen the biggest and best of their features, in a group.

Reade Plans Promotion

In addition, as prominent a showman as Walter Reade, Jr., took the lead in planning to publicize the MGM merchandising message. The Reade project, outlined at a meeting of circuit managers and other top executives, provides for conveying the enthusiasm and confidence reflected at the Hollywood gathering through the medium of newspapers and radio to the public.

The suggestion for other companies to follow the MGM venture was voiced by Robert M. Weitman, United Paramount Theatres vice-president, among others. Mr. Weitman said in a letter to the circuit's field forces that the investment made by MGM was costly, but that it would pay dividends. Other companies, he added, should follow suit as a means of giving the theatre operators a "look-see into the future" and instilling the industry with enthusiasm and confidence.

"If there is one thing we gained out of the Metro meetings," Mr. Weitman said, "it is the fact that this company has fully awakened to the basic problems of the exhibitor and has determined to provide us with an even flow of quality product throughout the year, something we have been advocating from every company."

"Ours is a business operating 365 days a year, and we cannot operate on a spot-bookings basis, covering important holidays only. We have talked to some of the other distributors, and we know they are not blind to our problem."

Backed by Goldenson

Mr. Weitman's letter was given full support by Leonard Goldenson, United Paramount president, who urged the entire circuit to spread the word "far and wide" of the top quality of forthcoming MGM product.

In his letter, copies of which were also sent to the heads of all the distributing companies, Mr. Weitman said in reference to Mr. Goldenson's suggestion that MGM features be given the best exploitation possible:

"We think it imperative that we, as ex-

hibitors, not only do this for MGM but for any company that undertakes a similar program. In this way we can show how readily we will cooperate to form a united front for the good of the entire industry."

Meanwhile, praise continued to flow into the MGM home office and studio for the initiative in bringing the theatre operators out to the coast for a look into the future for MGM product.

Sees New Era Opening

Said Ben Marcus, treasurer of Allied States Association and a member of the board for Wisconsin: "This is the first time the manufacturers called in the customer and displayed their works. They displayed the type of pictures that will bring back the lost audiences. Such pictures as 'Lovely to Look At,' 'Ivanhoe' and 'Because You're Mine' will open up a new era in the motion picture industry."

"I firmly believe we have got the answer to TV or any other outside threat to our business. With this type of merchandise all I can say is, the future is bright. MGM has rendered the finest service to improve the morale and thinking with this 'Seeing Is Believing' conclave that any meeting or convention conceived or planned in the motion picture industry."

Takes Full Page Ads

Another enthusiast was George M. Mann of the Mann circuit in Northern California. Mr. Mann, in addition to the immediate purchase of space for full page ads in 10 northern California and southern Oregon newspapers for the purpose of letting readers know about the convention and the pictures exhibited, sent a letter to all members of his organization in which he said, "Metro did a wonderful job in this inspiring convention and the pictures that were shown were the greatest inspiration an exhibitor could possibly have in proving to the public the rejuvenation of the motion picture industry and in showing them no other means of entertainment could possibly reach such colossal heights."

Michigan Allied Meets In Detroit Oct. 20-22

Allied Theatres of Michigan will hold its annual convention at the Tuller Hotel in Detroit October 20-22, John Vlachos, the group's president, announced this week. E. J. Pennell, vice-president, has been named chairman of the convention. Mr. Vlachos said it was planned to make the meeting "industrywide in nature" and added that all distributors, branch managers and anyone else connected with the industry will be invited to attend. He also reported that several special meetings have been set to discuss drive-ins.

Postponement of the resumption of the Industry Arbitration Conference, to June 16, was announced this week in New York, where the Conference's Committee on Rules has been meeting to draft the written record of the points agreed on at the first phase of the exhibitor-distributor sessions last month.

The conference was to resume at the Hotel Astor in New York May 26, but the amount of work necessary in phrasing the provisions already approved into the proper terminology, caused Herman M. Levy, TOA general counsel chairman of the committee, to request a postponement of the general meeting.

It is intended to submit the drafts of the agreements, in proper form, to the June 16 conference. Last week the committee met almost daily to discuss the various aspects of the agreements. During the weekend, various members of the committee worked out specific phases of the over-all plan—as much as has been developed—and this week the group was to name a sub-committee to do the actual drafting of the document.

It is expected that copies of the drafts will be in the hands of the conference delegates at least six days prior to the June meeting, Mr. Levy said, adding that this will give the conference time to study the document and prepare suggestions for amending or revising it.

William F. Rodgers, chairman of the final session of the first sessions who approved the postponement, has visited the Rules Committee gathering and others who attended were: Robert W. Perkins and Howard Levinson, Warner Bros.; Adolph Schimel, Universal; Austin Keough, Paramount; Sam Melnick, Loew's, and Mitchell Klupp, Metropolitan Motion Picture Theatres Association.

Says Only Church, Home Rival Films in Opposing Reds

Only the church and the home rival the film medium in opposing Communism, Robert W. Coyne, special counsel of the Council of Motion Picture Organizations, told the Kiwanis Club of Front Royal, Va., at the Hotel Royal May 14. Mr. Coyne pointed up the attacks on the industry by Soviet newspapers in his speech that night and similar ones at Woodstock and Stanton, and Winchester, Va. He also noted that the House Committee on Un-American Activities had cleared American films of the charge of Communist contents and he added that, although Hollywood has been pictured as a home for Marxist enthusiasts and funds, in his judgment "Hollywood has gone to extremes to clean house far beyond normal obligations and has reflected a zeal in this respect bordering on fanaticism."

A SPECIAL
SERVICE FOR
EXHIBITORS...

...DESIGNED
TO HIGHLIGHT
CURRENT AND
CHOICE PRODUCT

THE BOOKING OF THE WEEK

Sound Off

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:

Army comedy
with music

CAST:

Mickey Rooney
Anne James
Sammy White
John Archer

RUNNING TIME:

88 minutes

HIGHLIGHTS:

Mickey's back in color... in laughter... in love! 6 hot song hits! Dixie dances! Roaring romance! Chasing gay, gorgeous, pale pals in night clubs! Weeping woe Wacs in the Army! Never a peaceful moment! A hilarious riot of man-and-womanuvers! "Should grab good grosses... Mickey's best in years." (Daily Variety) "Bright musical." (Hollywood Rep.) "Word-of-mouth appeal." (Variety) "Good boxoffice prospect." (Showmen's Tr. Rev.) "All for laughs and romantic excitement." (Film Daily)

RELEASE DATE:

In release

DISTRIBUTOR:

Columbia

SAMPLE
NEWSPAPER
AD

Fall In!!!
FOR AN ALL OUT MUSICAL MANEUVER!

MICKEY ROONEY
COLUMBIA PICTURES presents

Sound Off
"SUPER-CINE-COLOR"

ANNE JAMES • SAMMY WHITE • JOHN ARCHER

Written by BLAKE EDWARDS and RICHARD QUINE - Produced by JONIE TAPS - Directed by RICHARD QUINE

HEAR THESE HITS!
SOUND OFF
BUGLE BLUES
LADY LOVE
BLOW YOUR OWN HORN
IT'S THE BEAST IN ME
HOME SWEET HOME
IN THE ARMY

He's dancing with tears in his eyes...
'cause the girl in his arms is a lieutenant!

FRENCH OFFER NEW TERMS *Pinanski on COMPO Unit*

Counter-Proposals Are Brought by Johnston; He'll Return to Paris

Eric Johnston, president of the Motion Picture Association of America, returned to New York from Paris early this week, bringing with him several French counter-proposals for a new Franco-American film agreement.

The French suggestions, touching on remittances and import conditions and reportedly more favorable in detail than terms of the current pact, were discussed in New York Wednesday by the MPAA board of directors.

Aided by Ambassador

On his arrival in New York, Mr. Johnston indicated he planned to return to Paris within two or three weeks to continue the negotiations. In his talks so far he has been assisted by American Ambassador Dunn and John McCarthy, MPAA vice-president in charge of the international division, who preceded Mr. Johnston to France.

The present agreement with the French expires June 31. The American industry, with the blessings of the State Department, has asked for a substantial increase in the 121 picture importation limit now being imposed by the French. Hollywood also would like to see the dubbing and other taxes modified, and the companies are anxious for remittances to resume.

French officials, in offering their counter-proposals, have made it clear that any of their suggestions are still subject to top-level Government approval. Mr. McCarthy prevailed on the French late last year to lift all restrictions on remittances, but the French Government clamped the lid down again soon after.

Good Films Made Abroad

"Hollywood pictures still rank first in quality and popular appeal but many fine films are also being made in other countries—in the reborn industries of West Germany and Japan, and in France, in Great Britain, in Sweden, in Italy and in other countries," Mr. Johnston said.

"This competition is stimulating and healthy. That ought to be good news for all movie-goers. It means that Hollywood producers—that producers everywhere—will have to be constantly on their toes to provide the fine entertainment that audiences demand."

Europe has "serious apprehensions" over efforts in the U. S. to raise tariffs, Mr. Johnston reported. "If as a nation we deliberately set out to slash our economic throat, I can hardly conceive of a quicker and more thorough way to do it than by shutting for-

eign product out of this country through higher import duties," he observed.

"If we increase our tariffs and prevent Europe from selling its products in larger volume to us, then Europe in turn would impose new barriers on the things we have to sell, in order to conserve badly needed dollars. The whole process of international commerce would be thrown out of whack and everybody would lose."

No Import Restrictions

Mr. Johnston emphasized that the U. S. had no restrictions on film imports. "In return we are asking the governments of other countries not to put obstacles in the way of our pictures. All people, we feel, should be able to see the pictures of every country," he said. "That's the only way the world movie audience can always be sure of getting what it wants."

The MPAA president declared the leveling of trade restrictions should be one of the first concerns of American taxpayers. "Instead of raising tariffs, which cause trade to wither, we should . . . be leveling down the restrictions so that world trade can start to flourish once more on its own. Certainly this should be one of the first concerns of American taxpayers, unless they prefer to continue high taxes by handing out more and more billions in foreign aid to keep the free world on its feet—and free."

Bout Will Go To Theatres

Theatre Network Television has acquired the exclusive television rights to the Sugar Ray Robinson-Joe Maxim world light-heavyweight bout June 23 at Yankee Stadium in New York. Between 40 and 50 houses are expected to carry the fight.

Announcement of the deal was made jointly by Nathan L. Halpern, president of TNT, and James D. Norris, president of the International Boxing Club. The bout will be the first exclusive event of this type to be telecast in the theatres since the Saddler-Pep fight last September. The exact number of theatres in the network showing the Robinson-Maxim fight remains to be determined and much will depend on the number of situations cleared by the telephone companies.

The TNT spokesman refused to comment on the price paid for the event or the charges to the theatres. Film rights for the fight are still in the negotiation stage and a deal is expected shortly.

The theatres are continuing to compete with home television for the Jersey Joe Woltcott-Ezzard Charles bout in Philadelphia.

Sam Pinanski has been named by Theatre Owners of America to the committee of three to head the Council of Motion Picture Organizations pending the appointment of a new president of the all-industry organizations.

According to the plan approved by the 10 charter member groups of COMPO, the triumvirate would include representatives from TOA, Allied States Association, and Motion Picture Association of America. Allied has named Trueman Rembusch as its representative. At midweek, the MPAA had not yet announced its delegate, but was expected to do so during the latter part of the week.

Back in New York this week, were Robert Coyne, special COMPO counsel, and Maurice Bergman, Universal's public relations director, both of whom have completed speaking tours in behalf of COMPO in Virginia and Ohio, respectively. Mr. Coyne and Mr. Bergman were of the opinion that addresses by important personalities could be of immense value in establishing better public relations for the industry, but these tours should be properly financed and organized, and conducted as a steady industry policy.

Mr. Coyne said, "One of COMPO's major projects has been the establishment of a speakers bureau, but COMPO has had to defer action until it could get sufficient funds. It is our hope that as soon as the committee of three COMPO governors is completed we shall be able to embark on the financing campaign."

Samuel Goldwyn Closes Offices in London

Samuel Goldwyn is closing his offices in London which for the last several years have been under Emmett Dalton, it was learned this week. The move was reportedly made in the interests of economy, since Mr. Goldwyn was said to feel he is sufficiently protected by RKO distribution offices.

Newark "Latuko" Ban Lifted

The Newark police ban on the African documentary, "Latuko," was lifted this week by Judge Freund, of Newark Chancery Court, who, after viewing the film, found it neither "obscene" nor "indecent" as the police had charged. Showing of the film, which is sponsored by the American Museum of Natural History, has been resumed at the Embassy Newsreel theatre in Newark.

"Clash" Uses "Look" Review

A unique trailer, one minute long and consisting solely of a *Look* Magazine review of Wald-Krasna's "Clash By Night," is being distributed by RKO to the first theatres playing the film. *Look*, in its June 3 issue, devotes four pages to comment and pictures from the film, which it called "adult and mature."

YOUR COLUMBIA EXCHANGE

IS NOW FEATURING A 2-REEL

TRAILER PREVIEWING

YOUR TOP 1952-53

PRODUCT. CALL TODAY

AND MAKE A DATE TO

SEE IT!



RED KANN DIES IN HOLLYWOOD

Trade Press Leader Was on Studio Visit; Death at 53 Was Shock to Trade

Maurice D. Kann, widely and fondly known as "Red," vice-president of Quigley Publications, died suddenly May 15 while on a visit to Hollywood. Death was due to a heart attack. He was 53 years old last April 3.

Funeral services were held Tuesday morning at the Riverside Chapel, New York, and were attended by more than 300 of Red's many friends and associates including many of the industry's top executives. Dr. Nathan Perilman of Temple Emanu-El conducted the brief and moving service. Burial took place in the New Mt. Carmel Cemetery, Brooklyn, N. Y.

In Apparent Good Health

Mr. Kann had been in apparent good health when he left New York to attend the Metro "Seeing Is Believing" meeting on the coast. Following the screening sessions, on which he sent by-lined reports to *Motion Picture Daily*, Red and Martin Quigley Jr., editor of *MOTION PICTURE HERALD*, had stayed over on business.

A dynamic personality and one of the industry's outstanding trade writers whose name was known and respected in every

branch of the motion picture business, Red is survived by his wife, Frances Gross Kann, and two brothers, Marcel, a New York theatre manager, and Benjamin, who lives in Boston.

Maintaining his usual active schedule, Red had shown no signs of ill-health until the day before his death when he complained of indigestion and consulted a physician. They made an appointment for a check-up the next day. Red spent a quiet night and Mr. Quigley left him sleeping in their room the next morning.

When Mr. Quigley checked by phone to see whether Mr. Kann had kept his appointment, there was no answer in the room. Hotel employees found him dead. The doctor's report said death was instantaneous.

Mr. Kann had spent practically his entire business career in the motion picture trade paper field. Born in Brooklyn, N. Y., April 3, 1899, he was educated at City College, New York. His first editorial job was with the *New York Journal of Commerce*. In 1918 he became a staff writer for the *Film Daily* (then *Wid's Daily*) in New York, his first association with the industry press.

Eventually he became managing editor of *Film Daily* and in 1926 he took over as editor of the publication. He resigned in 1929 to become editor of the old *Motion Picture News*, which was consolidated with Quigley Publications' *Exhibitors Herald*.



MAURICE D. (RED) KANN

World in 1930 to form the present *MOTION PICTURE HERALD*.

Following the consolidation, Red became editor of *Motion Picture Daily* which Quigley Publications launched following the purchase of the old *Exhibitors Daily Review*. As first editor of the *Daily* he established the paper as a potent force among trade publications.

From 1938 to 1942 Mr. Kann was editor-in-chief of *Boxoffice*, returning to Quigley Publications in 1943 as vice-president. In recent years his by-line has appeared frequently in both the *Daily* and the *HERALD*. He was supervising editor of *Motion Picture Almanac* and *Fame* and, as a vice-president of the company, participated in the management of the company's affairs.

Many Executives Present

Among the many executives from all industry branches and the trade press who attended the service Tuesday were:

A. J. Balaban, Barney Balaban, Sid Blumenstock, Leo Brecher, Steve Brody, Jack Cohn, Tom Connors, Robert W. Coyne, Sam Dembow, Ned E. Depinet, Howard Dietz, Oscar Doob, Steve Edwards, Charles Einfeld, G. S. Eyssell, S. H. Fabian, Lynn Farnol, Ed Fay, Mel Gold, Gil Golden, Abe Goodman, Monroe Goodman, Edmund Grainger, Monroe Greenthal.

Also, Austin Keough, Charles R. Jones, Paul Lazarus, Jr., Irving Lesser, Jules Levey, Jack Levin, Al Lichtman, Henry A. Linet, Jeff Livingston, Fred Lynch, Arche Mavers, Charles McCarthy, S. Barret McCormick, Robert Mochrie, Abe Montague, Paul Mooney, Edward Morey, James Mulvey, Mort Nathanson, John O'Connor, Jerome Pickman, William Pizer, Martin Quigley.

Also, Terry Ramsaye, Sam Rinzler, Burt Robbins, Herman Robbins, William F. Rodgers, Ed Sargoy, George Schaefer, Sidney Schaefer, Charles Schlaifer, Adolph Schmel, Hortense Schor, Alfred W. Schwalberg, Sol Schwartz, S. F. Seadler, Spyros P. Skouras, A. W. Smith, Jr., Joe Stein, Al Tamarin, Leslie Thompson, Joseph Unger, Joseph R. Vogel, Frank Walker, Abe Waxman, Robert Weitman, Gordon White, Frances Winikus, Max Youngstein.

Terry Ramsaye:

AS a glowing filament breaks and the light flashes out, tense, dynamic Red Kann has gone. With his passing a spirited personality of the motion picture's industrial scene for these thirty-odd-years has vanished in an instant, swiftly, abruptly—some way suggesting the pace at which he did all things, the pace of perennial youth.

Today it seems not so long ago, only back in 1918, that Joe Denenberg, editor of Wid's Daly, called me to say he had just taken on a cub reporter and was sending him to me at Mutual to get a story, and "please start him off with one." That was done.

In the years after, it chanced that we became sometimes competitors in editorships and sometimes contemporaries in QP. Always there was occasion for knowing that Red was around. He was marked by an immediate practicality which carried him so cheerfully through the stresses and ordeals that life brings to all of us. Also he was notable for his personal generosity to those he counted friends.

Red brought to film journalism a zestful diligence, an insatiable quest of facts unto the most minute detail in which he seemed never to tire. That is reporting and in the newspaper man's lexicon there is no more important word.

In whatever Red Kann set out to do, he always did his merry damndest.

In Memoriam Red Kann

Among the many messages of condolence sent to the family and to Quigley Publications from Mr. Kann's wide circle of friends and associates, indicative of the esteem in which he was held by the industry he served, were the following:

Barney Balaban:

He was a valued friend, a man for whom I have had the deepest affection and highest admiration. He was respected by all for his constructive approach to our industry's problems and his talent as a first-rate writer. . . .

Nicholas M. Schenck:

We are shocked and saddened . . . he holds a special niche in the hearts of all. . . .

Joseph Schenck:

He was a great credit to the motion picture industry as well as to the profession of news gathering. He was a fine editor, a gentleman and a good friend. . . .

Spyros P. Skouras:

Like everyone else who knew and loved him, I was deeply shocked and grieved at the news . . . bringing to an untimely end the brilliant and distinguished career he had made for himself in our industry. . . .

Nate J. Blumberg:

His many, many friends will miss him and are still too shocked by the realization that he is gone to say anything that would reflect their loneliness.

Herbert J. Yates:

It's not going to be the same business without Red. He was not only a great newspaperman, but he loved the motion picture industry—the industry he fought for and helped to create. . . .

J. R. Vogel:

He had a deep personal interest in the success of our industry. . . .

Jules Levey:

There is little one can say at a time like this. Please accept my deep sympathy. . . .

Oscar A. Doob:

Some small measure of consolation may lie in the knowledge that so many of Red's friend's are sharing the shock and loss of this day. . . .

Fred S. Meyer:

My utmost sympathy and condolence. . . . No one has contributed more—public relationwise—to this industry than Red. . . .

Al Lichtman:

Red's devotion to motion picture journalism and to the industry in general had my highest admiration. . . .

Charles M. Reagan:

He was a keen analyst, a fine journalist and a happy reporter. Red, as all the other greats before him, will leave his mark—a

plus mark—on our industry. He did a great job.

William F. Rodgers:

The industry will sorely miss a very important member. . . .

James R. Grainger

My deepest sympathy and condolences. . . . Red was a great gentleman. . . .

Paul Lazarus, Jr.:

Everyone feels a deep sense of personal loss. Red had the wonderful knack of giving and getting warm friendship. . . .

Charles C. Moskowitz:

My heartfelt sympathy. . . .

J. Robert Rubin:

The passing of one so able is a cause of great distress. . . .

Arthur Loew:

He was most respected and admired by everyone in the industry.

Al Daff:

My sincerest condolences. . . .

Bob Wolff:

He will be remembered as one of the industry's pioneer journalists. . . .

Phil Reisman:

Not only a great loss to the industry, but a personal one as well. . . .

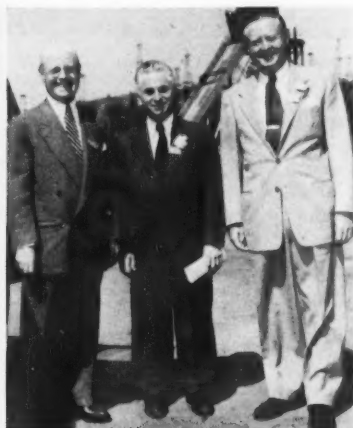
Bob Benjamin:

He was a friend and a wonderful guy. . . .

Wilbur Snaper:

Red was as much a part of our business as the film that runs through the machine . . . we shall not easily forget the shock. . . .

(Continued on following page, column 1)



Pictures taken on Red Kann's last trip to Hollywood, the MGM "Seeing Is Believing" exhibitor visit to the studio. Top left Mr. Kann is shown with Samuel Goldwyn and at top right with John J. Maloney and Mitchell Wolfson. The lower picture was taken on the Paramount lot with director Hal Walker, Martin Quigley, Jr., Bob Hope and Bing Crosby.

RED KANN

(Continued from preceding page)

Joyce O'Hara:

I was talking just now to Eric Johnston in Paris. He asked me to express the deep sense of loss that he and all of us feel. . . .

Alan C. Abeel:

His knowledge of the business was profound, and his reporting was objective and based on his keen insight into its affairs and problems. Above all, he was a kindly advisor and was always free with his time and knowledge for the benefit of others.

Charles E. McCarthy:

We all have lost a friend. . . .

L. A. Bonn:

I long admired his zeal and integrity and it is doubtful if there is a single person, living or dead, who has given more of himself to our industry. In fact, it would seem that "Motion Pictures" constituted a cause to Red and he carried a high-held banner.

Harry Brand:

We were stunned by the tragic news . . . my condolences. . . .

Jason S. Joy:

He will be missed by more friends than one can count. I knew him with affection for thirty years and have admired him greatly all this time. . . .

Kenneth Clark:

We are all saddened by his loss. . . .

Montague Salmon:

I believe I speak for the entire motion picture industry when I say that Red was one of its most vital and important figures. He was a wonderful person. . . .

Steve Edwards:

He has been a constructive force in the industry for many years. . . .

Hope and Peter Burnup:

We are distressed beyond expression at the loss of a kindly and understanding friend.

Leon Bamberger:

I felt honored to count him among my friends. The most imposing and enduring monument a man can leave is built of the friends he has made during his lifetime. You and I know the legion that was Red's by whom he will never be forgotten.

Herb Golden:

I can hardly put into words, really, how badly we all feel about Red. . . . It must be some solace to know that it didn't take his death to make Red appreciated. It's the fact that he was so much appreciated in life that makes it so much harder to accept his passing.

Charles A. Smakwitz:

He was a fine fellow, honest, friendly and cooperative; a good reporter, a discerning critic and an excellent stylist. Like others in the industry, I held him in the highest regard.

Jack Alicoate:

An energetic, resourceful reporter, a

forthright and brilliant writer, and an editor with courage and vision, Red additionally was blessed with those strictly personal qualities upon which enduring friendship is built. . . .

Mitchell Wolfson:

A pleasant and friendly soul and a very good friend . . . we will all miss him.

Dore Schary:

Red was a dear and kind person whom I knew and respected and for whom I had a deep affection for many years. His was always a warm and kind voice in the wilderness that sometimes surrounds our industry.

Sam Eckman:

It is difficult to believe that our old friend Red is no longer with us. Please accept our profound sympathy.

Don M. Mersereau:

I shall always cherish the privilege of knowing him, the memory of our long association, and the friendship which has endured to the very end.

Henderson M. Richey:

I can't find the right words—which Red would have—to express my sympathy. . . .

John Joseph:

Red was a wonderful man. . . .

Jerry Berns:

His unflinching good humor, ready wit, understanding and balance were attributes which rated him as a rare individual indeed.

Ed Sargoy:

He was that rare being of decency, courage, integrity and kindness. . . .

Albert J. Stocker:

Red was a pal. . . .

Monroe W. Greenthal:

He was a friend of mine for more than 27 years . . . words are futile in hours such as this.

Budd Rogers and J. J. Unger:

Our deepest expression of sympathy and condolence.

Morris Loewenstein:

Red exemplified the ultimate in his chosen profession—always eager and friendly; alert to the problems of our industry; courteous in all his dealings. Motion picturedom will miss him more and more. . . .

John Garfield, Stage-Screen Star, Dies in New York

John Garfield, star of the legitimate stage and of the screen, died suddenly in New York Wednesday morning. He was 39 years old. Born in New York, Mr. Garfield attended the Ouspenskaya School of Drama and served a stage apprenticeship with the Eva LeGallienne repertory company. He appeared on the Broadway stage in "Counselor-at-Law," "Having a Wonderful Time," "Golden Boy" and other hits. He made his screen debut in 1943 in "Four Daughters" and was an immediate success. His most recent pictures included "Gentlemen's Agreement," "Body and Soul," "Force of Evil" and "He Ran All the Way."

TV and Film Merger View Of Skouras

Spyros P. Skouras, president of Twentieth Century-Fox, this week told a stockholders' meeting at the New York home office that the film and television industries would eventually merge for their "mutual benefit." However, he said 20th-Fox emphasis still would be on the production of films for theatrical release as the main source of the company's revenue. He said plans are under way for making special films for home television, while another source of revenue would be the Eidophor theatre TV system, shown at the meeting.

On the financial picture it was stated that consolidated net earnings for the quarter ending March 29, 1952, were \$34,001, compared to \$874,776 for the same period last year. Emphasizing that economy would have to be the keynote of future operations, Mr. Skouras predicted an upswing in earning during the second quarter to possibly in excess of \$1,100,000, compared to the \$196,000 for the second quarter of 1951. He added it was expected earnings would return to high levels during the next three to five years.

Mr. Skouras also gave details of the divorce plan—the target date for which is June 28—and added that upon reorganization the new film company will have a funded debt of \$7,500,000 bearing 3 1/4 per cent interest. Other points made during the meeting were that 20th-Fox will not sell "old" theatrical films for TV use; foreign operations were ahead of last year; Eidophor would revolutionize the industry with sets available to theatres within a year and a half, and a substantial reduction was necessary in the company's budget.

Mr. Skouras was again named president while others reelected were: Vice-presidents, William C. Michel, Darryl F. Zanuck, Murray Silverstone, Joseph Moskowitz and Charles Einfeld; treasurer-secretary, Donald A. Henderson; comptroller and assistant treasurer, Wilfred J. Eadie; chief counsel, Otto E. Koegel; assistant comptroller, C. Elwood McCartney; assistant secretaries, William Werner, J. H. Lang, G. F. Wasson, Jr., Norman B. Steinberg; assistant treasurers, Fred L. Metzler and Francis T. Kelly.

The stockholders reelected the following to the board: Mr. Eadie, Daniel O. Hastings, Mr. Henderson, Mr. Michel, Seton Porter, Mr. Skouras, L. Sherman Adams, Robert L. Clarkson, Robert Lehman and Mr. Silverstone.

Profits from Egypt

WASHINGTON: U. S. distributors in Egypt had profits of about \$430,000 in 1951, the Commerce Department has estimated. It said they were allowed about \$150,000 in dollar exchange for remittances, and to convert another 35 per cent into pounds sterling.

SEVEN PEOPLE OF IMPORTANCE— TO MOTION PICTURE INDUSTRY

by J. A. OTTEN

WASHINGTON: Summer usually is a slack season for Government agencies in Washington. But this summer promises to be an unusually busy one for six men and one woman—the members of the Federal Communications Commission.

The film industry has had little contact with the Commission in the past, but this non-acquaintance period is over. With individual film companies moving largely into the television broadcasting fields, with the Commission hearing the qualifications of Paramount case defendants, with the demand of television broadcasters, Phonevision and others for film product, and with the industry's demand for exclusive theatre television frequencies, more and more industry news is going to be written by these seven officials.

On July 1, they'll start to process applications for new television stations from all over the U.S. Some applicants will get approvals relatively quickly; others will be set down for long hearings. Sandwiched in between this job of blazing new television trails, the commissioners will be wrestling with common carrier problems, routine radio and FM situations, and scores of other vexing and time-consuming chores.

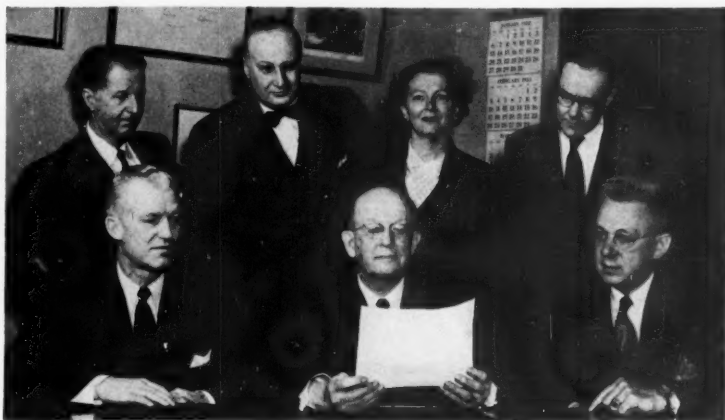
The present members of the FCC are both well and poorly equipped to meet this challenge. Five of the seven members have good backgrounds in public regulation and especially in communications. Four of them worked in lower echelons of the commission at one time or another.

On the other hand, the present commissioners are not known as consistently hard workers or fighters. "Jones will get worked up on monopoly or Hennock on educational TV," says one attorney who regularly practices before the Commission. "But there's no one who will keep pushing all the time, who will always say, 'Let's stop talking and let's cut the red tape and decide this now.'"

Walker Is Considered "Public Service Minded"

Chairman of the Commission is 71-year-old Paul Atlee Walker, named by President Truman in February to replace Wayne Coy. Mr. Walker has had a long background in business regulation generally, and in the FCC specifically, and is probably one of the most "public service minded" members.

Born in Pennsylvania, Mr. Walker was educated there and in Chicago and Oklahoma, finally getting his law degree from the University of Oklahoma in 1912. He taught and practiced law in Shawnee, Okla., and in 1915 was appointed counsel to the State Corporation of Oklahoma. In 1930 he be-



Harris & Ewing photo

THE NEW FEDERAL COMMUNICATIONS COMMISSION, a rare picture of the full membership. Seated: Rosel H. Hyde, Paul A. Walker, chairman, and E. W. Webster. Standing are George Sterling, Robert F. Jones, Frieda Hennock and Robert T. Bartley.

came a member of the Corporation and in 1931 its chairman, serving until appointed to the FCC in 1934. With the Corporation, he won nationwide recognition as a regulatory expert.

At the FCC, he has specialized in common carrier problems and is now an outstanding authority in the field. Old-fashioned and conservative personally, Mr. Walker is one of the quietest commissioners, sitting at hearings for hours without asking questions or talking. Ever since coming to the Commission, his dream has been to become chairman, but many people thought the job too difficult for him. However, observers say, his stature has grown in the few months since he took over, and he has amazed many people with his fine speeches and general blossoming-out.

Vice-Chairman Rosel H. Hyde has been a commissioner since early 1946. He came to the FCC in 1928, starting at the bottom of the law department and working his way up. He was born and got his early education in Idaho, but his later education came in Utah. Now a slender, white-haired 52, Mr. Hyde is a practicing Mormon. Not particularly flashy, the vice-chairman is known as an industrious, well-liked, middle-of-the-roader who usually goes along with the majority. Friends say his key trait is an aversion to hurting anybody. As a commissioner, he has specialized in the international communications field.

Two of the commissioners are engineering specialists—George E. Sterling and Edward M. Webster. Mr. Sterling looks and acts as though he came from exactly where he does come from—Maine. Suspicious and slow to accept new ideas, he's probably the most consistently conservative member of the Commission. He's been an ardent ama-

teur radio hobbyist for almost all his 58 years—he established an amateur station in Maine in 1908 at the age of 14 and was one of the first men in the state to get an amateur license. He, too, has worked his way up through the Commission. After serving in radio Signal Corps work in World War I, he became a radio operator in the Merchant Marine, and finally in 1923 entered Government service as a Federal radio inspector in the Commerce Department's Bureau of Navigation.

In 1927 he switched to the FCC and held one and another job in the Commission until he was named a Commissioner in December, 1947. He still is an ardent defender of the rights of amateur operators, and outside of this interest, has centered his FCC work on international radio conferences and general technical problems.

Another Commissioner Worked His Way Up

Mr. Webster, the other engineering specialist, is trying much harder than Mr. Sterling to broaden his approach to Commission problems and to give more consideration to economic and social factors. Like Mr. Sterling, he has worked his way up through the Commission ranks. Born in the capital in 1889, he attended Washington schools and then the U.S. Coast Guard Academy. Following his graduation in 1912, he spent more than 20 years in that service, finally becoming Chief Communications Officer. He joined the FCC in 1934 as a member of its engineering staff, and about a year later became Assistant Chief Engineer, in which post he became acquainted with just about every field of FCC activity. In 1942, he was granted leave to return to the Coast

(Continued on page 28)



LOST...

LOST in a love she was helpless to resist!



JENNIFER JONES

in a performance as memorable as
those she gave in... "The Song Of
Bernadette" and "Duel In The Sun"...

in

The Wild Heart

Color by **TECHNICOLOR**

A POWELL-PRESSBURGER PRODUCTION

A SELZNICK PICTURE

Written, Produced and Directed by
MICHAEL POWELL and EMERIC PRESSBURGER



● Opening May 28th at the New York **PARAMOUNT** Theatre

WHO IS FCC

(Continued from page 25)

Guard, where he served throughout World War II. In August, 1946, he became telecommunications director of the National Association of American Shipping, and was nominated to the FCC in March, 1947.

The outstanding characteristic of Commissioner Robert F. Jones, who has been sharply critical of Paramount case defendants, is his anti-bigness. "He's a bearcat on monopoly," one lawyer says. "Just let him smell a conspiracy or restraint of trade and he starts screaming. And he screams loud and long."

Received Tutoring On Color Television

His feeling that the television industry was trying to suppress color led to a one-man crusade that most FCC observers feel advanced color television 10 to 20 years. He had himself tutored every night for months to get the technical background for the color TV hearing, and amazed everyone with his knowledge at the hearing. The record he built there had a major role in the Commission's eventual decision to approve CBS color.

His small-town (Ohio) background also has given him a sentimental feeling for small towns—his dissent on the FCC's decision to lift the freeze was on the ground that the new allocation table favored big cities.

Only 45, Mr. Jones worked his way through Ohio Northern University Law School and into politics. His record as a county prosecuting attorney got him elected to Congress in 1938, at 31. He was still in Congress in 1947 when President Truman nominated him to the FCC.

Frieda B. Hennock is the first woman member of the FCC, but being the first woman to be or do something is nothing new for her. Born in Poland, she came to New York City at the age of six, and was educated and received her law degree in New York schools. When admitted to the New York bar in 1926, she was New York's youngest woman lawyer, and later became the first woman member of the third oldest law firm in the U.S.—Choate, Mitchell and Ely.

Miss Hennock's Appointment Viewed As Political

An attractive, dynamic, reddish-blond spinster in her late 40s, Miss Hennock has long been an ardent Democratic political worker, and her appointment to the Commission in 1948, without any previous radio background, was obviously political. However, with the aid of some expert assistants, she has acquired some degree of technical knowledge, and more than anyone else was responsible for the FCC's decision to allocate over 200 TV channels for educational use.

Newest member of the Commission is Robert T. Bartley, appointed early this year. A 43-year old Texan, Mr. Bartley has spent a good part of his life trying to be referred to as something other than "Speaker Sam Rayburn's nephew." In the early 1930s, he

came to Washington on the staff of the House Commerce Committee and worked on many of that committee's investigations in the communications and utility fields. When the Committee's chief of staff, Dr. Walter M. W. Splawn, was appointed to the Interstate Commerce Commission in 1934, Mr. Bartley went with him.

From there, he became director of the FCC's telegraph division for three years, and later worked as a senior securities analyst at the Securities and Exchange Commission, assistant to the president of the Yankee Network, Inc., secretary-treasurer of FM Broadcasters, Inc., and director of War Activities and later director of Government Relations of the National Association of Broadcasters. In 1948, he became Administrative Assistant to Speaker Rayburn, and held that office until appointed to the Commission.

Mr. Bartley is as yet an unknown quantity on the Commission, but observers feel that if he buckles down, he can become a key man and could cast a deciding vote on many issues.

New York Trade Group Forms Film-TV Unit

The New York Board of Trade announced last week the formation of a motion picture and television committee for the purpose of enlarging and strengthening the scope of TV and film activities—and, in particular, the filming of TV shows—in New York City. M. D. Griffith, executive vice-president of the board, and David Pinchus, head of Caravel Films and an officer of the Film Producers' Association of New York, were elected temporary chairman and vice chairman, respectively, at a meeting called by the board in New York. The committee will start functioning immediately to develop a program and enlarge its representation to include all interested groups. Among the steps outlined by Mr. Griffith were those to survey the support of New York State and the Chamber of Commerce behind the drive.

\$1,800,000 Anti-Trust Suit Is Filed in New York

Eight major distributors, and others, were named in a \$1,800,000 anti-trust suit filed this week in the New York District Court. The action was taken by the Colonial Management, Inc., and Henry Brown, operators of the Colonial theatre at Albany, N. Y. It was charged that the theatre had been unable to obtain proper product due to an alleged conspiracy among those named in the suit. Others listed as defendants were the Copia Realty Corp., Fast Theatres, Fabian Theatres, Stanley Mark Strand, Warner Bros. Circuit Management Corp. and the Radio-Keith-Orpheum Corp.

Regain Control of Theatre

Mr. and Mrs. Bradley Fish have regained ownership of the Clovis theatre in Clovis, Cal., from Barney Gurnette. Details of the transaction were handled by J. D. Arakelian, broker.

FCC Traces History of Scophony

WASHINGTON: Arthur Levy, former president of the Scophony Corporation of America and now president of Skiatron, was the star witness last week and early this week as the Federal Communication Commission's Paramount hearings traced the difficult history of Scophony.

Much of the evidence introduced by the FCC attorneys consisted of excerpts from Mr. Levy's diary, his letters and voluminous notes and memos. To this, Mr. Levy added his personal testimony which, by early this week, had brought the Commission up-to-date on Scophony history in 1945.

Mr. Levy described negotiations with Bell and Howell, General Electric and the Navy Department, looking towards the development and manufacture of patents. Much of the information had been developed earlier in FCC questioning of Paul Raibourn, Paramount Pictures director. It covered a period when Paramount owned one-third of Scophony's initial B stock, with General Precision Equipment Laboratories owning two-thirds. Between them the two companies owned half of the Scophony stock and Mr. Raibourn and Earle Hines, Precision president, were board members.

Many of the facts stated by Mr. Levy flatly contradicted testimony of Mr. Raibourn. For instance, Mr. Levy declared he knew Allen B. DuMont Laboratories were working on the Skiatron dark trace tube and that he had discussed the fact with Dr. DuMont. Mr. Raibourn previously had disclaimed any kind of knowledge of such an occurrence.

FCC attorneys have added four additional names to the list of independent exhibitors who will tell the hearing about their contacts with Paramount. They are: Ralph Goldberg, Omaha; Dave Edwards, Salt Lake City; Edwin Silverman, Chicago, and Donald B. Leverette, Overton, Texas.

Virginia Meeting Will Stress Showmanship

Showmanship will be the keynote of the annual summer convention of the Virginia Motion Picture Theatre Association scheduled to be held June 16-18 at the Hotel John Marshall in Richmond, Syd Gates and Senator Benjamin T. Pitts, convention co-chairmen, have announced.

Rogers to Appear at Garden

Roy Rogers will bring his World Championship Rodeo into New York's Madison Square Garden September 24 for a 26-day engagement during which 40 performances will be given. Accompanying him will be Dale Evans, comedian Pat Brady and a host of animal stars. This will be Mr. Rogers' first Madison Square Garden engagement in seven years.

23 Theatre Projects Get Green Light

WASHINGTON: The National Production Authority this week issued a list of 23 theatre construction projects which were approved by construction control officials during April.

Of the total, four got official Government allotments of materials, 13 were approved as having the materials already on hand and needing no Government aid, and the remaining six involved so little steel, copper and aluminum as to be exempt from the construction control order.

Third Quarter Delivery

The Government allotments are for delivery in the third quarter, and presumably these projects would have to wait until then to get under way. The others either have already been started or could start immediately.

The two largest theatre projects were both approved on the ground that materials were already on hand and no Government allotment would be required. These were a \$240,000 theatre for the Minnesota Amusement Co., Minot, N. D., and a \$100,000 drive-in for Howard L. Keach, Bedford, Ind.

The four projects to get a Government allotment of materials were: a \$46,200 drive-in proposed by Donn H. Mowery, Newville, Pa.; a \$65,400 theatre, to be built by Wayne Theatres, Inc., Fayetteville, N. C.; a \$50,000 theatre, proposed by Wyoming Theatres Co., Mullens, W. Va.; and a \$16,845 theatre-store project planned by McMahon & Ford, Sacramento, Calif.

Projects to get a green light on the ground materials were already on hand, in addition to the Minot and Bedford theatres, were these: a \$58,000 drive-in, Saul Lerner, Harry Kipp, Northumberland, Pa.; a \$9,000 drive-in, K. E. Benson, Petersburg, Va.; an \$80,150 drive-in, Oak Hill Theatres, Inc., Oak Hill, W. Va.; a \$45,000 drive-in, Edwin Pettett, Greenville, S. C.; a \$20,000 drive-in, Broadview Drive-in-Theatre, Morganfield, Ky.; a \$27,900 drive-in, Washington Theatres, Inc., Marietta, O.; a \$46,000 drive-in, J. L. Hofheimer and A. L. Sugarman, Worthington, O.; a \$51,517 drive-in, Knox Drive-in, Inc., Vincennes, Ind.; an \$82,000 drive-in, Lloyd M. Hirstine, Des Moines, Iowa; and an \$85,500 drive-in, J. E. Pennington, Topeka, Kans.

Exempt From Control

Those ruled exempt from the control order were: a \$3,000 drive-in, Elson Roller, Lawrence County, Mo.; an \$18,000 theatre, Maurice S. Cole, Abilene, Tex.; a \$55,000 drive-in, Griffith Theatre Co., Tulia, Tex.; an \$18,600 drive-in, Jacob A. Leech, Crescent City, Calif.; a \$55,000 drive-in, Frieda and Norman Paul, Carlinville, Ill.; and a \$7,000 drive-in, Clifford and E. J. Steiner, Tazewell, Tenn.

People in The News

Y. FRANK FREEMAN, Paramount vice-president, STEVE BROIDY, Republic president, and JOYCE O'HARA, vice-president of the Motion Picture Association of America, have been added to the list of film industry officials invited to attend the next Defense Department orientation conference May 28 to June 7.

CHARLES M. AMORY, vice-president in charge of sales at Souvaine Selective Pictures, who has just returned from Britain after negotiating for product, has announced the appointment of SAM SIGMAN to the post of foreign sales manager.

IRA EPSTEIN will succeed FRANCIS S. ANDERSON, who has resigned as city manager for United Paramount Theatres in Rochester, according to ARTHUR KROSLICK, the circuit's general manager in Rochester and Buffalo.

BILLY WILDER, screen writer, was scheduled to arrive in New York this week en route to Europe.

HERBERT WILCOX, producer, and his wife, actress ANNA NEAGLE, were scheduled to return by air to Britain this week.

WILL H. HAYS, former president of the Motion Picture Producers and Distributors of America, was honored last week

in Chicago by fellow members of the board of directors of the Chicago and Eastern Railroad for 30 years' service on the board.

JACK L. WARNER, vice-president in charge of production at Warner Bros. and MRS. WARNER are scheduled to sail for Europe June 6.

WILBUR SNAPER, president of Allied States Association, is scheduled to be in Springfield, Mass., May 29 to address a convention of the Independent Exhibitors and Drive-in Theatre Association of New England, at the Sheraton Hotel.

ALFRED E. DAFF, Universal's director of world sales, and DAVID A. LIPTON, vice-president in charge of advertising and publicity, have arrived in Hollywood for a series of meetings with LEO SPITZ, executive head of production, and WILLIAM GOETZ, in charge of production.

JERRY PICKMAN, Paramount vice-president in charge of advertising, publicity and exploitation, has returned to New York from the Hollywood studios.

AKIRA KUROSAWA, director of the Japanese film "Rashomon," has been awarded the Screen Directors Guild achievement award for the first quarter of 1952.

Reagan Presides at MGM Sales Meet in Chicago

MGM this week concluded the fourth in a series of five regional sales conferences at the Blackstone Hotel in Chicago where the southwestern and midwestern branches met for four days under the supervision of sales managers John S. Allen and Burtus Bishop, Jr. Charles M. Reagan, general sales manager, presided at the meeting, attended by 72 from the field and home office as well as branch and district managers, salesmen and exploiters. Mr. Reagan presided over a similar meeting at the Wardman Park Hotel in Washington last week attended by members of the eastern and southern branches.

Universal Staff Meets For Exploitation Study

Universal Picture Company field exploitation personnel are meeting with home office advertising and publicity staff members this weekend (May 23-24) in New York to outline and review promotional plans on "The World in His Arms" and other top pictures to be released during the summer. Charles Simonelli, eastern advertising and publicity department manager who is presiding at the meetings, said earlier this week that this was the first such series of con-

ferences the company had held in 18 months. "The World in His Arms," starring Gregory Peck and Ann Blyth, is being launched with a world premiere in Alaska in mid-June accompanied by a record promotional campaign, Mr. Simonelli said. A national merchandising tieup, involving 10 to 12 national manufacturers and described as "one of the most ambitious ever undertaken by the company," is being detailed at the meetings. Promotion on "Francis Goes to West Point," "The Ivory Hunter" and "Has Anybody Seen My Gal" also is being studied.

Kansas-Missouri Group Meets at Schnack Party

The Kansas-Missouri Theatre Association held its spring meeting in Larned, Kansas, May 15 in connection with the day-long celebration, sponsored by the association, to salute John Schnack, Larned exhibitor, who is marking his 50th year in the industry. Robert Carnie, Monogram salesman in the territory for many years, made the principal address at the banquet in the evening climaxing a day of social events which included the appearance of screen stars, as well as exhibitors and distributors from surrounding areas. Many of those present went on to Larned after having attended the world premiere of 20th Century-Fox's "Wait Till the Sun Shines, Nellie" in Hutchinson, Kan.

A WHOLE NEW
WORLD OF
SWEEPS THE SCREEN!



UNIVERSAL-INTERNATIONAL'S 40TH ANNIVERSARY MOTION PICTURE

ADVENTURE

GREGORY PECK • ANN BLYTH

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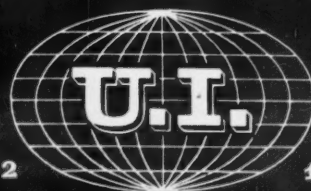
**THE
WORLD
IN HIS
ARMS**

COLOR BY TECHNICOLOR

with ANTHONY QUINN
JOHN McINTIRE • ANDREA KING

Directed by RAOUL WALSH • Screenplay by BORDEN CHASE

Produced by AARON ROSENBERG • A UNIVERSAL-INTERNATIONAL PICTURE



SCHEDULED FOR AUGUST RELEASE

1952

1952

BRITISH HOUSES SEE TV REMOTE *UA in Deals With Small And Spiegel*

Government Report Sees Sponsored Television in Distant Future

by PETER BURNUP

LONDON: Exhibitors here are disposed to see a happy respite in the Government's White Paper on broadcasting generally and television in particular.

The document, generally regarded as a superb exercise in polite casuistry, envisages sponsored TV at some time or another, but certainly not until Britain emerges from her present dire financial straits.

See Theatre TV Remote

Theatre men believe that big-screen TV is just as remote. Persons in higher Whitehall circles, on the other hand, think that the development may well occur within a measurable time. They base their belief on the quite explicit passage in the document, hedged though it be with references to the national economic position and prior calls on resources, in the following terms:

"The cinema industry will no doubt re-examine the position and the Government feel that the industry should address themselves to preparing a detailed scheme for consideration by the government's Advisory Committee."

Powerful sections of the industry, notably the J. Arthur Rank Cinema-Television, will seek an early opportunity of presenting just such a scheme to the authorities. The BBC badly wants to do a deal with the industry and obtain worthwhile films to eke out its present exiguous programs.

Exhibitors currently maintain their adamant attitude toward such an arrangement; proclaiming that they'll never play a picture which has had a TV showing. But there is a great upsurge here in the production of special TV films. Sir Alexander Korda is credited with the plan of entering that market. It may very well be that other interests will follow suit.

There will be fierce and long controversy in Parliament and elsewhere on the nod of favor the Government gives sponsored TV, delayed through it be.

Annual Quota Report

Significant reorientation in official thoughts on Quota is revealed in the just issued annual report of the Films Council.

Discussing the Council's recommendation in February last that the Quota be continued at 30 per cent, the report states that members "considered that the prospects for increased British production were now better than for some time as a result of the benefits from the British Film Production Fund (the Eady plan), and that the quality of the films was being well maintained." Nevertheless, the Council generally felt that

the promised delivery of first features in the coming year justified a 30 per cent quota only.

Two trade union members of the Council disagreed and argued that a quite different approach was needed. The quota, they said, should not be related only to the number of films likely to be available but should be set high enough to give a direct stimulus to additional production which would use some of the industry's idle resources.

They pointed out, the report says, that only five of the studios were at the time fully employed (deploring in particular the closing of Denham) and that there were over 2,000 unemployed technicians; they maintained that production could be substantially increased without any lowering of quality.

Called a Stimulant

At its inception and for many years afterward the quota was regarded not only as a protective instrument but as a stimulus to production. Whitehall clearly has come round to a more realistic attitude. Quota is now related to production potential and not the wishful thinking either of producers or studio work-people.

The report says that other members could not accept the trades-unionists' arguments and, while regretting the present unemployment, thought that experience had shown that a high quota could not in itself provide a remedy.

The report reveals concern in the Council in regard to the supporting program quota fixed and continued this year at 25 per cent in order to afford help to the makers of documentaries and other specialized films. Exhibitor members of the Council had proposed that the quota be reduced to 15 per cent, but they were outvoted and overruled in their endeavour.

The report reveals that 1950-51 defaults in the supporting program quota category involved over 2,000 theatres, many of which achieved quotas of less than 10 per cent. During the year the Council considered applications to revive the quota life of 51 old British films but made favorable recommendations in only six cases. They were: "Henry V," "Great Expectations," "An Ideal Husband," "The Winslow Boy," "The Fallen Idol" and the J. Arthur Rank "This Modern Age" series.

▽

John Davis, managing director of the J. Arthur Rank Organization, had some good news as he addressed the convention of Rank's £4,000,000 capitalized British Optical and Precision Engineers. "We are operating today at a profit and have reduced our bank indebtedness at June last year from £16,300,000 to £9,200,000," he said, adding: "The accounts which we shall produce this year will show further substantial improvement in our position."

Arthur B. Krim, president of United Artists, this week announced two new distribution deals with independent producers Edward Small and Sam Spiegel; the contract with the former calling for 13 films, 10 of which are to be delivered by the end of 1953. The deal with Mr. Spiegel calls for four top-budget productions, all in color by Technicolor.

At the same time, Arnold Picker, UA vice-president in charge of foreign distribution, announced the conclusion of an agreement with the Selznick Releasing Organization in France whereby UA will take over the physical distribution of Selznick's complete inventory of feature films and service them through its own exchanges in France.

In conjunction with his UA deal, Mr. Small has set up production headquarters at the Goldwyn studio in Hollywood where, June 2, he will begin work on the first production, "Kansas City 117," starring John Payne. The second, "Return of the Corsican Brothers," starring Louis Hayward, will go before the cameras July 15, and the third, "Savage Frontier," in color by Technicolor and starring Yvonne de Carlo, gets under way July 20.

Four other Small productions will use Technicolor. They are: "Khyber Pass," "Navajo Canyon," "Daughter of Mata Hari" and "King Solomon's Wives." The remaining six pictures on the schedule are: "Prisoners' Island," "The Charge of the 600," "Tiger River," "Timbuctoo," "God Was in My Corner" and "The Battle of Bull Run."

Mr. Spiegel's first production for UA release will be "Melba," a musical biography in color by Technicolor starring Patrice Munsel of the Metropolitan Opera. It will begin shooting in London July 15. His second production is tentatively titled "The Witness" and, according to present plans, will star Marlon Brando and Ingrid Bergman. An untitled musical in color by Technicolor and a romantic drama will round out the schedule, which is to be completed before the end of 1953.

Wallis Signs 7-Year Deal With Martin and Lewis

A new seven-year contract, commencing January 1, 1953, with Dean Martin and Jerry Lewis was announced this week by Hal Wallis Productions. The new agreement calls for one film to be made annually by Wallis through 1960, and permits the team a specific number of outside films.

Meanwhile rehearsal and pre-production recording have started on "Scared Stiff," Martin and Lewis film under their original contract with Wallis Productions, which expires December 31, 1952. Actual shooting on "Scared Stiff" is scheduled to begin the week of May 26 under the direction of George Marshall.



**SALUTE THESE
NEW SONG HITS!**

"The Parachute Jump"
"What Have You Done
For Me Lately"
"The Big Blue Sky
Is The Place For Me"
"I Know A Dream
When I See One"
"I Can't Resist
A Boy In Uniform"
"Keep A Little Dream Handy".

in
HAL WALLIS'
Production

Jumping Jacks

Paramount
Sends Grosses Sky-High
In July!!

The boys are coming in for a boxoffice landing with their hilarious new hit that's a cinch to outgross "Sailor Beware" and all the other sensational moneymakers they've ever made.



Dean Martin and Jerry Lewis in Hal Wallis' Production "JUMPING JACKS" Co-starring Mona Freeman with Don DeFore • Robert Strauss • Directed by Norman Taurog • Screenplay by Robert Lees & Fred Rinaldo and Herbert Baker • Additional dialogue by James Allardice and Richard Weil • From a story by Brian Marlow

Myers Asks COMPO Push Tax Fight

CLEVELAND: A call for a resolution for the Council of Motion Picture Organizations to start an immediate all-out campaign for the reduction or removal of the Federal admission tax, was heard this week from Abram F. Myers, Allied States Association general counsel, in his address to the annual convention here of the Independent Theatre Owners of Ohio.

The convention unanimously elected Christian F. Pfister of Troy, owner of the Jewel and Mayflower theatres, as president succeeding Martin G. Smith, head of the organization for 21 years. Other officers include F. W. Huss, Jr., first vice-president; Leo T. Jones, second vice-president; Lee Hofheimer, treasurer, and Robert Wile, association secretary.

Mr. Myers, praising COMPO as the finest concept ever developed by the industry, asked why the group was today the industry's stepchild with no one willing to accept the presidency. Mr. Myers also criticized the industry's alleged failure to take action against the Communist charges made by the American Legion.

Among the resolutions offered and passed was one calling on the distributors to reveal all bids on any picture on demand of any bidder after award of the film in question, another condemning sales policies requiring exhibitors to boost admission prices.

At morning clinics, indoor theatre operators learned the results of a questionnaire sent to ITO members, which showed that the distributors did not have to set national policies. There was also a clinic for drive-in theatres.

Mr. Bergman was one of the speakers. He said: "To win the battle of propaganda, we must first organize efficient machinery to consistently get the real story of the industry before the public."

As the final speaker at Wednesday's general convention meeting, Wilbur Snaper, Allied president, concentrated his fire on distributors selling pictures to TV.

Ohio Drive-in Owners Meet in Cleveland

The Ohio Drive-in Association, meeting early this week at the Hotel Hollenden in Cleveland, appointed a three-man committee to work with the Independent Theatre Owners of Ohio in creating a united front on legislative matters. Members of the drive-in committee are Leroy Kendis and Milton A. Mooney of Cleveland, and Horace Shock of Lima. Specific problems, mutually affecting the two theatre groups and which are scheduled for immediate attention, are efforts to eliminate the state three per cent admission tax and daylight saving time.

WILCOX-NEAGLE SIGN DEAL WITH REPUBLIC

Herbert Wilcox and Anna Neagle Wednesday announced they had concluded an agreement with Herbert J. Yates, president of Republic Pictures, for the production and distribution of a series of pictures to be made in England with both British and American stars. Six are already tentatively set, all in color, with the first to star Miss Neagle and John Wayne, the Number One box office stars of England and America. The story will be an Anglo-American theme comparable to the Irish-American story of "The Quiet Man." Production on this is to start in September. Additional subjects are Daphne Du Maurier's "The King's General," and Joseph Conrad's story of Malaya, "Laughing Anne."

Agree Red Propaganda Is Never in Pictures

WASHINGTON: Representative Walter of Pennsylvania, ranking Democrat on the House Un-American Activities Committee, and writer Clifford Odets agreed this week that it was impossible to get Red propaganda into motion pictures.

As the Committee resumed its hearings, Mr. Odets admitted he had been a member of the Communist party "for six or nine months" during the depression in 1935 when he was struggling to make a living. Mr. Odets gave the group no new names. Following Mr. Odets, writers Mrs. John Harding and Isabel Lennart admitted to the committee past party membership.

Representative Walter suggested that the screening was so thorough it was "impossible to slant a picture" and Mr. Odets replied that "nothing ever gets by".

Industry Leaders Pledge \$390,000 for UJA Drive

Motion picture industry executives this week pledged some \$390,000 at a luncheon of the amusement division of United Jewish Appeal. Many of the contributions were spontaneous "in memory of Red Kann," Quigley Publications vice-president who died suddenly in Hollywood last week. Robert Benjamin, chairman of the division, revealed that the industry is 22 per cent ahead of last year's drive at the halfway mark. Highlights of the luncheon were the presence of Michal Harrel (Miss Israel of 1952); a talk on Israel by Lou Novins of Paramount, who recently visited the new nation, and presentation of a desk set to Barney Balaban, co-chairman of the division.

Hargrave Eastman Chairman

The Eastman Kodak Company has disclosed that the annual meeting of the board of directors elected Thomas J. Hargrave, president, to succeed Perley S. Wilcox as board chairman.

High Court Hears Plea On Crescent

The Supreme Court has been asked by the Department of Justice to support its charges that the Crescent Amusement Company is guilty of civil contempt for allegedly violating provisions of the 1943 anti-trust consent decree.

Notice of appeal to the high court was filed last week in the District Court at Nashville, Tenn. The contempt charges were originally filed against the Crescent circuit and six other defendants. There is some possibility that the Supreme Court will render a decision before its recess late in June; but it is more likely that a ruling will not be handed down before October.

Two years ago, the Government filed civil and criminal contempt proceedings against Crescent, two of its officers, and four allied theatre companies, charging violation of the 1943 decree. Earlier this year, the District Court rejected almost all of the Justice Department's claims, and the Government promptly appealed to the Sixth Circuit Court of Appeals the dismissal of the criminal contempt action. Last Friday, the Government directly to the Supreme Court appealing against the dismissal of the civil charges.

The Department of Justice argued that the 1943 judgment must be revised in order to carry out the original purpose. It asked various provisions to compel the theatre companies to dispose of certain houses and to prevent them from building others.

Short Runs Harmful, Declares Goldenson

A stockholders' meeting of United Paramount Theatres this week in New York was told by Leonard H. Goldenson, president, that the "rapid release system" with its short runs was harmful to all theatres, since the important word-of-mouth support of a picture did not have a chance to get working within a short period.

Anti-trust decrees, he said, were responsible for the whole release period being compressed into six weeks to two months. He criticized the competitive bidding practice and forecast a gradual revision in trade practices. Mr. Goldenson said there was a seasonal decline in attendance but expressed the hope the circuit's current drive would swing attendance upward. He also hit out at "roadshow" rental and pricing policies of major companies.

Stockholders overwhelmingly approved the reelection of directors, who will meet next week to elect officers. Directors reelected included: John Balaban, A. H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Mr. Goldenson, Walter W. Gross, Robert L. Huffines, Jr., William T. Kilborn, Walter P. Marshall, Robert H. O'Brien, Herbert J. Schwartz and Robert B. Wilby.

WHAT'S ON YOUR MARQUEE?



IF you're finding it tough to get them in with problem dramas, psychological treatments and artistic triumphs (?)...

Switch

to the **LAUGHS** and **ACTION** you get in

MONOGRAM'S *Tested and Proven* SERIES!



MONOGRAM makes pictures for your best customer...**THE AMERICAN FAMILY!**

Fire Fails to Halt Studio

HOLLYWOOD: There will be no serious interruption in production schedules as a result of the spectacular fire which last Saturday at Warner Brothers destroyed the largest of the studio's 22 sound stages and two standing outdoor sets, Jack L. Warner, executive producer, announced this week.

Estimated loss from the fire, the origin of which is unknown, has been placed at \$1,500,000. Mr. Warner reported that all structures and equipment destroyed or damaged are fully covered by insurance and will be replaced.

"Due to the magnificent spirit and cooperation of our studio personnel," Mr. Warner said, "one of the scenes from 'The Iron Mistress,' which was scheduled to be shot on stage 21, was quickly replaced with an outdoor location so that this company was at work in mid-afternoon with two other units, 'April in Paris' and 'The Desert Song.' They were on stages unmenaced by the fire".

Universal, United Artists Seek Dismissal of Suit

Universal and United Artists took action last week in the New York District Court for dismissal of a Government suit charging the existence of an interlocking directorship of the two companies. The Government

action would amend the "Little Three" anti-trust decree. The grounds contained in the petition for dismissal of the suit were that the Government failed to state any facts in its petition warranting the relief sought, and that UA had not violated any law, nor the provisions of the Paramount decree. Hearings on the motion for dismissal are tentatively scheduled for May 28. The Justice Department's action also calls upon the court to force the sale of Eagle Lion Classics acquired by UA.

New England Theatres Buys 5 for \$1,000,000

The sale of five Western Massachusetts theatres to the New England Theatres, Inc., of Boston for more than \$1,000,000 was announced last week in Boston by Sam Goldstein, Western Massachusetts head. The sale, effective May 27, involves the Paramount and Broadway in Springfield; the Strand, Holyoke; the Capitol, Pittsfield, and the Plaza, Northampton. Eventually, three other theatres, the Richmond, North Adams; Bijou, Holyoke, and Colonial, Pittsfield, will be sold, he said. The Western Massachusetts circuit still intends to continue operations in Pittsfield, Holyoke, North Adams, Hampton and Westfield.

George L. Denton Dies

George L. Denton, 71, exhibitor at Knoxville, Tenn., died May 13 at his home there after a lengthy illness. Mr. Denton's first theatre in Knoxville was the Booth.

Autry Plans Suit Appeal

HOLLYWOOD: Counsel for Gene Autry has announced that the cowboy actor will appeal from Federal Judge Ben Harrison's decision last week, denying the star's petition for an injunction to restrain Republic Pictures from releasing to television pictures in which he appears.

Judge Harrison's ruling complicated the issue of the player's right in features in which he has appeared. The decision flatly contradicted one handed down by Judge Peirson Hall in the Roy Rogers case last year. Judge Harrison disregarded Mr. Autry's contention that advertising sponsorship of his pictures was not authorized in the contract under which they were made, and he held that theatres as well as TV stations frequently purvey advertising to their viewers.

In handing down his ruling, the judge said, "Republic has made substantial contributions to the plaintiff's present drawing power. That being true, why should Republic be denied the fruits of labor of the plaintiff and defendant?"

The court originally had indicated that a decision in the Autry case would be held up pending outcome of Republic's appeal in the Rogers case. However, the decision was entered without notification to counsel for either litigant.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

CALIFORNIA CONQUEST

Color by **TECHNICOLOR**

starring

CORNEL WILDE • TERESA WRIGHT

with

Alfonso Bedoya • Lisa Ferraday • Eugene Iglesias

Written for the screen by **ROBERT E. KENT**

Produced by **SAM KATZMAN** • Directed by **LEW LANDERS**

ANTHONY DEXTER

in **THE BRIGAND**

Color by **TECHNICOLOR**

co-starring

**Jody Gale Anthony
LAWRANCE • ROBBINS • QUINN**

Screen Play by **JESSE L. LASKY, JR.**

Inspired by the Alexandre Dumas story • Directed by **PHIL KARLSON**

STORM OVER TIBET

starring

Rex REASON • Diana DOUGLAS

Screen Play by **IVAN TORS** and **SAM MEYER**

Produced by **IVAN TORS** and **LASLO BENEDEK**

Directed by **ANDREW MARTON** • A Summit Production

RED SNOW

starring **GUY MADISON**

with

**Ray Carole Gloria Robert
MALA • MATHEWS • SAUNDERS • PEYTON**

Screen Play by **TOM HUBBARD** and **ORVILLE H. HAMPTON**

Produced by **BORIS L. PETROFF** • Directed by **BORIS L. PETROFF** and **HARRY S. FRANKLIN**

GENE AUTRY

and **CHAMPION** in

BARBED WIRE

with **Anne James** and **PAT BUTTRAM**

Written by **GERALD GERAGHTY** • Produced by **ARMAND SCHAEFER**
Directed by **GEORGE ARCHAMBAUD** • A GENE AUTRY PRODUCTION

Charles Smiley

STARRETT • BURNETTE

in **JUNCTION CITY**

with **JACK MAHONEY**

Written by **BARRY SHIPMAN**
Produced by **COLBERT CLARK**

Directed by **RAY NAZARRO**

The Hollywood Scene

Hartman, Paramount, Shows Result of Policy

Hollywood Bureau

Fourteen months after his appointment as Paramount production chief by vice-president Y. Frank Freeman, and one week after



Don Hartman

sitting in on his first series of distribution-production conferences among ranking officials of both branches, Don Hartman took the press into his confidence concerning his policies. He'd refrained from doing it until the pictures conceived, prepared and produced under his supervision had begun coming up for release, so the press folk could judge his policies by his product. The press doesn't often get that kind of consideration.

The studio, he says, has 31 practically completed scripts on hand, and \$50,000,000 worth of completed product, the largest inventory in company history, yet "we definitely are not going to slow down." But he plans to effect a general reduction in shooting schedules, without reduction of quality, and to do this he has added to the measures in general use (advance rehearsals, etc.) a couple of his own devising.

One Hartman innovation is the relieving of writers of the necessity of writing shoot-

ing-directions which, oftener than not, directors change anyway. Another is the requiring of writers' presence at production conferences. A third is the use of Technicolor for as many of the studio's pictures as that process can be obtained, which means all if possible.

Some Hartman quotes:

"Every picture we make must have a reason for its existence. Working as a team at the studio, and with the distribution forces, we analyze every planned production from the standpoint of box office appeal, and we make only those which have a potential of success. We realize that production, distribution and exhibition are interdependent. What is good for one is good for the other, and vice versa.

Want New, Fresh, Original Film Ideas and Scripts

"We tell our producers and writers that the public today wants new, fresh, original ideas and scripts. If we make yesterday's pictures today we can't sell them tomorrow.

"Pictures are better today than they ever have been, and they are going to be still better. Nothing but good pictures will maintain this industry. To do this we must destroy yesterday's thinking.

"We at Paramount have stopped the Bel Air-Beverly Hills-San Bernardino Boundary Line type of thinking—the circumscribed Four-B's type with Hollywood as its center. We are developing a new type of creator, one who makes pictures with

imagination, more than with money. We make pictures from preparation—not from desperation."

Four Pictures Started

Four pictures were started during the week, and five others went to the cutting rooms.

The meteoric Donald O'Connor and the ditto Debbie Reynolds head the cast of "I Love Melvin," Technicolor, which George Wells is producing and Don Weis is directing for MGM.

Joan Fontaine, Louis Jourdan and Godfrey Tearle are top players in "Decameron Nights," a Film Locations, Ltd., production which Mike Frankovich is producing and Hugo Fregonese is directing in Spain.

Richard Widmark, Joanne Dru and George Winslow are the principals in "Big Man," 20th-Fox, produced by Stanley Rubin and directed by Robert Parrish.

Judy Canova, Stephen Dunne, June Vincent and George Cleveland topline "The Wac from Walla Walla," Republic, produced by Sidney Picker and directed by William Witney.

Los Angeles Paramount Will Reopen May 30

A gala reopening of the newly remodeled Paramount theatre in downtown Los Angeles is planned for May 30, with the Mayor of Los Angeles and other civic and business leaders scheduled to be on hand. Initial attraction will be Paramount's "Red Mountain." Also on hand opening day will be a number of screen personalities who will conduct a "star autograph fair" for film fans. Remodeling of the house, built by the late Sid Grauman and originally called the Metropolitan, includes an enlarged entrance lobby, new seat covering and carpeting throughout.

THIS WEEK IN PRODUCTION:

STARTED (4)

INDEPENDENT

Decameron Nights
(Film Locations,
Ltd. Prods.—released
by Eros Films)

MGM

I Love Melvin
(Technicolor)

REPUBLIC

The Wac from
Walla Walla

20TH CENTURY-FOX
Big Man

FINISHED (5)

COLUMBIA

Jack McCall,
Desperado
(Technicolor)

INDEPENDENT

Lady in the Fog
(Intercontinental
Films-Lippert
release)

MGM

Sky Full of Moon
Rogue's March

UNIVERSAL-INT'L
Bonzo Goes to College
SHOOTING (25)

INDEPENDENT

Panic Stricken
(Thor Prod.—20th
Fox release)

MGM

Time Bomb (England)
Tribute to a Bad Man
Prisoner of Zenda
(Technicolor)
Plymouth Adventure
(Technicolor)

Lili (Technicolor)
Everything I Have Is
Yours

MONOGRAM

Flat Top (Cinecolor)

PARAMOUNT

Road to Bali
(Technicolor)

REPUBLIC

Thunderbirds
RKO RADIO
Beautiful But Dangerous
Hans Christian Andersen
(Goldwyn
Prod.—Technicolor)

20TH CENTURY-FOX

Something for the
Birds
Bloodhounds of
Broadway
(Technicolor)
Tonight We Sing
(Technicolor)
Stars and Stripes
Forever
(Technicolor)
Pony Soldier
(Technicolor)

UNIVERSAL-INT'L

Magic Lady

Gun Hand

(Technicolor)
Willie and Joe Back
at the Front

WARNER BROS

The Desert Song
(Technicolor)
Jim McLain
(Honolulu)
Springfield Rifle
(WarnerColor)
The Iron Mistress
(Technicolor)
April in Paris
(Technicolor)

Service Fee For Passes To Be Taxed

WASHINGTON: The Bureau of Internal Revenue has ruled that the 20 per cent Federal admission tax must be collected on service charges collected on passes.

The 1951 tax law said the tax did not have to be paid on passes. However, there was some question on the service charge where such a charge was made on passes. The Bureau has now issued a series of questions and answers on this point.

At the same time, the Bureau ruled that tickets need not be issued by theatre owners to persons admitted free. It is required, however, the Bureau said, that theatre operators granting free admissions keep accurate daily records of the number of such admissions.

Here are some of the rulings made by Deputy Commissioner Charles J. Valer:

Q: Would the service charge noted and collected on passes be subject to the admissions tax?

A: The Bureau takes the position that the amount of such charge is an admission charge and subject to tax. The service charge and the tax and the total should be shown separately on pass tickets.

Q: Would a service charge be subject to tax if the exhibitor devotes all the proceeds to a fund for the benefit of the employees rendering such service, and this fact is stated on the pass?

A: The service charge would still represent a fixed charge to be paid by the passholders, and therefore would be taxable.

Q: Would such a charge be subject to tax if all the proceeds of the service charges went to the Will Rogers Memorial Hospital or to any other tax free charity or charitable institutions?

A: Yes.

Q: Would such a service charge be subject to tax in cases where the pass is issued in return for services rendered—as when it goes to a merchant who places an advertising card in his window? The charge in this case would be merely be one element in a business arrangement between the theatre and merchant.

A: The charge must still be paid to gain admission, and so represents a payment for admission and is subject to tax.

National Screen Service Handling Palsy Trailer

The trailer produced by Republic in behalf of United Cerebral Palsy's 1952 fund raising campaign is being distributed by National Screen Service. It was announced this week by Leonard H. Goldenson, president of United Cerebral Palsy. The trailer, starring John Wayne, will be used by theatres during the drive which ends July 1. The goal of the drive is \$5,000,000. Title of the trailer, which is also available to non-theatrical groups, is "Miracle in Motion."

Kentucky Owners Meet in Louisville May 28-29

Plans have been completed for the sixth annual convention of the Kentucky Association of Theatre Owners, to be held at the Brown Hotel in Louisville May 28-29, Nell Borden, the group's secretary, announced this week. Speakers, and the subjects they will discuss, include Earl W. Penrod, Affiliated Advertising Distributors, "Bank Night and Giveaways"; Fred C. Matthews, Motionograph Company, "Theatre Television"; Leon Bamberger, RKO Radio Theatres, "Censorship vs. Self-Regulation"; Louis A. Arru, American Drive-in Theatres, "Drive-in Theatres." Other speakers will include Marc J. Wolf, Y. & W. Management Corporation; Trueman T. Rembusch, Allied States president, and Jack Jackson, National Screen Service. Highlights of the meeting will be a cocktail party and the annual banquet. C. R. Buchel is in charge of the convention committee.

See Bigger Disney Net

Earnings of Walt Disney productions for the 1952 fiscal year are expected to compare favorably with those of 1951 despite a decline in the first six months. Roy O. Disney, president, reported this week in an interim letter to shareholders.

Net income for the first half of the current fiscal year ended March 29, 1952, was \$19,980, equal to three cents a share on the 652,840 shares of common stock outstanding and compared with earnings of \$201,914 or 30 cents a share for the first half of 1951.

"Earnings of the 1952 period," said Mr. Disney, "were materially reduced by the absorption of losses on certain completed features and by cost increases which diminished profits from short subjects completed during the period." He added, however, that the next six months will include substantial revenue from the reissue of "Snow White and The Seven Dwarfs"; and that revenue from publications, character merchandising, comic strips and music is holding up to the high 1951 level.

Total income for the 1952 six-month period was \$3,838,986, compared with \$2,357,845 for the 1951 months. Total costs and expenses at the end of last March were \$3,819,006, however, against \$2,155,931 for the corresponding period last year.

Pointing out that production of pictures abroad was one way of turning blocked money into dollars, Mr. Disney announced that the company will produce "When Knighthood Was in Flower" in England this summer as a live-action feature in color by Technicolor. He said that whereas Disney's "Treasure Island" and "Robin Hood" were made in England under a joint live-action production arrangement with RKO Radio, the new picture will be produced as an exclusive Disney venture by a wholly-owned subsidiary company of Walt Disney productions in England.

Paramount's Sales Talks All at Studio

Prompted by the success of the company's recently concluded week-long sales sessions at the Hollywood studios, Paramount has decided to hold all future sales meetings in Hollywood whenever possible. A. W. Schwalberg, president of Paramount Film Distributing Corporation, announced this week.

At the recent Hollywood meetings, distribution executives and studio officials viewed forthcoming product and analyzed box office, merchandising and entertainment values of the pictures.

"The results of those meetings," said Mr. Schwalberg, "exceeded our fondest hopes. In all my years in the industry, I have never seen a group of hard-boiled sales executives so enthusiastic about so many pictures. And I know that enthusiasm will be communicated to all members of the Paramount organization and to exhibitors as well."

Also discussed at the meetings was a new method of handling exhibitor screenings so that at least four or five of the 13 productions scheduled for release between July and December could be quickly shown to theatre men throughout the country. Mr. Schwalberg said that a plan now is being worked out similar to the one used for "Here Comes the Groom," which called for screenings in 100 key cities at specially selected theatres with exhibitors receiving personal invitations from Paramount's branch managers.

Already set for such a screening plan is William Wyler's "Carrie," which will be shown the week of June 9. Other pictures which Mr. Schwalberg hoped would be available are Hal Wallis' "Jumping Jacks," starring Dean Martin and Jerry Lewis; Perlberg-Seaton's "Somebody Loves Me," starring Betty Hutton; "Son of Paleface," with Bob Hope, Jane Russell and Roy Rogers, and "Just for You," starring Bing Crosby and Jane Wyman. The last three are in color by Technicolor.

Monogram-Allied Artists Start 5 Films in June

Monogram-Allied Artists will begin production of five films in June, hitting the year's highest production point. Walter Mirisch, executive producer, announced in Hollywood last week. Three Monogram productions will get under way June 2. They are: "Hiawatha," with Mr. Mirisch producing, on location in New Mexico; "Yukon Gold," a William F. Broidy production starring Kirby Grant, and "Gun Smoke Range," a Vincent M. Fennelly production starring Whip Wilson. Allied Artists on June 16 will begin "Battle Zone" and "Down Periscope." The latter will be produced by Lindsley Parsons and his associate, John Burrows, and will be shot at the United States Submarine School at New London, Conn.

Senate Unit Probes Film Practices

WASHINGTON: The Senate Small Business Committee has launched an investigation of trade practices in the film industry since the Supreme Court's Paramount decision and the various anti-trust consent decrees.

Some weeks ago, staff officials of the committee admitted they had received "several" complaints from independent exhibitors, but said the committee was doing nothing about these complaints.

Now, however, a staff investigator has started a "highly exploratory" inquiry into the subject. He said he planned to talk to a number of independent exhibitors to determine "whether the malpractices complained of in the Paramount suit are still continuing or whether their place has been taken by other malpractices."

This official emphasized that no hearings or formal committee action is planned in the "foreseeable future"—for the next two or three months. Moreover, he admitted that after the next two or three months, Congress would be tied up with election troubles, making any action over the summer unlikely. However, he pointed out that should his investigation show the need for hearings or other committee action, the committee might do something either after the November elections or next year, under the new Congress.

The investigator said he had already talked the matter over with Gael Sullivan, on leave as executive director of the Theatre Owners of America, and that he planned to talk to New York exhibitors while in New York on other committee business this week. Other calls on his list, he indicated, would be to Abram F. Myers, general counsel of Allied States Association, and former Justice Department attorney Robert L. Wright.

Legion Approves Seven Of Nine Productions

The National Legion of Decency this week reviewed nine new productions, putting two in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults; one in Class B, morally objectionable in part for all, and in Class C, condemned. In Section I are "The Denver and Rio Grande" and "High Treason." In Section II are "Clash by Night," "Just Across the Street," "Stormbound," "Three for Bedroom C" and "Voice of Love." In Class B is "No Room for the Groom," because of "suggestive sequences; light treatment of marriage." "Miss Julie" is in Class C because "this picture in the story it tells condones illicit actions. Moreover, in treatment it seriously offends Christian and traditional standards of morality and decency."

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The National Spotlight

ALBANY

The Variety Club will hold its annual golf tournament and steak dinner June 30. Arthur J. Newman, Republic manager, is tournament chairman, assisted by Dr. Samuel Kalison and Aaron Winig. . . . Harry Lamont, president of Lamont Theatres, is general chairman of the Denial Week drive, the second phase of which will begin May 24 with public solicitation of funds for the Variety-Albany Boys' Club summer camp. . . . Vern Gettier, former Warner manager in Hornell, has become Kingston city manager for Walter Reade. He directs the Broadway and Kingston theatres, and the 9-W Drive-in. William Connelly, who had been Warner manager in Wellsville, was transferred to Hornell as Mr. Gettier's successor. . . . Max Friedman, long time Warner Theatres zone buyer and booker, recently assumed operation of the Babcock and Temple theatres in Wellsville, from Warners.

ATLANTA

Visiting were: O. C. Lam, Lam Amusement Co., Rome, Ga.; W. Welch, Dallas, Dallas, Ga.; Sidney Laird and L. J. Duncan, West Point Amusement Co., West Point, Ga.; Carl Floyd, Floyd theatre in Florida; J. E. Martin, Grand, Montezuma, Ga.; and C. S. Pitman, Pitman, Gadsden, Ala. . . . The Lane theatre at Cordele, Ga., has reopened. . . . Hardy Butler, will soon open the new Forrest theatre near Lakewood. . . . Flemming J. Moates, for several years manager of the Ritz theatre in De-Funiak, Fla., has resigned to take over a theatre in Headland, Ala. . . . Claughton Theatres in Miami, Fla., acquired the Roxy theatre in St. Petersburg, Fla. . . . Lawrence Banniza, formerly manager of a theatre in Tampa, Fla., appointed manager of the Palace, Leesburg, Fla. . . . I. W. Boden has opened the 300-car Sundown drive-in in Paris, Tenn. . . . Ed Matthews, booker for MGM at Jacksonville, Fla., has resigned. . . . Bill Klem and Joe Florita opened their new 350-car drive-in in Lakeland, Fla. . . . Claude Linker, head booker for Realart has resigned. . . . Bert Shreve, Southern district manager Manley of the Popcorn Co., is much better after a heart attack. . . . Taylor Gettran, sales representative of Vil-Kin Theatre Supply Co., was killed in an auto crash.

BALTIMORE

Jack Sidney, Sr., father of Loew's city manager, in town from Hollywood visiting with his son. . . . The Allied Motion Picture Theatre Owners of Maryland will appear before the Legislative Council Budget and Finance Committee to state their case in opposition to the one half of one per cent admissions tax on June 3. This will be a special hearing, preceding the regular meeting of June 4. . . . Variety Club Tent No. 19 was packed to the doors at its special

"show" night on behalf of the club's Heart Fund. . . . Joe Walderman and Mike Leventhal seen along film row. . . . George W. Parks is the new assistant at the Plaza theatre in Leonardtown. . . . Bob Burns, now a warrant officer in the Army, formerly manager of the Valencia, is on a 40-day leave prior to sailing for the Far East. . . . Jack Fruchtmann will operate the recreation hall theatre at the Naval Gun Factory, Indian Head, Md., as a commercial enterprise. The theatre was formerly operated by the Government. . . . Charles McLeary, Parkway theatre manager, has started on his vacation in Florida. . . . Milton Schwaber, Schwaber circuit head back from a visit to Los Angeles. . . . Stuart Aarons, Warner Bros., attorney, visiting. . . . George Crouch, Warner zone manager, in town visiting Rodney Collier at the Stanley theatre.

BOSTON

Frank K. Perkins, Jr., a recent Harvard graduate, is the new assistant to manager Nick Lavidor at E. M. Loew's Center, Boston. . . . Ken Prickett, former publicist for MGM here, has turned exhibitor with two theatres in Dallas, Texas, his home state, the Peak and the Airway. . . . Anthony Zaccari, projectionist at the Stoneham, Stoneham, died. . . . The Broadway theatre, South Boston, for the past 20 years under lease to Smith Management Company is now back under the owner-management of James H. Doyle, with Frank Sergi, formerly with ATC, as manager. Built in 1920 and seating 1,600, the Broadway will close for two weeks for renovations and will reopen

June 14 with a new policy. . . . Philip Lowe of Theatre Candy Company has left the Phillips House after surgery and is recovering at home. . . . Leon Foster, for many years with National Theatre Supply is hospitalized. . . . Robert Newhook, former publicist for Loew's, Inc., has opened his own advertising agency, called R. N. Newhook Co. . . . Bill Freiday, operating the Windham, Maine, drive-in is in Pratt Diagnostic Hospital for surgery.

BUFFALO

George J. Gammel, president, MPTO of N. Y., western New York zone, is back in town, after a vacation in Florida, and is about to call a meeting of the Board of Directors to set a date for the election of new officers of the theatre owners' organization. . . . John Kondry, Los Angeles; Grover Fuller, Atlanta and Gerald McGowan, Boston, all are in training at the local MGM branch, Mr. Kondry for the international field and the latter two for the sales department. . . . Estelle Vester, RKO exchange inspectress, died suddenly from a heart attack. . . . Hank Kaufman, exchange operations manager and Maurice Grad, short subject sales manager, were in for visits with Jim Fater, Columbia exchange manager. . . . Blatt Brothers have re-opened their Midway drive-in in Maple Springs. . . . The Sunset drive-in in Middleport, has been opened by Alex Stornelli. . . . Myron Gross of Co-Operative Theatres of Buffalo is now buying and booking the Kenmore and Commodore theatres, operated by William Brett and William P. Rosenow. . . . James F. Sylves is the new assistant manager at Shea's North Park. . . . George Holl, in an effort to boost Saturday matinee business at the Lackawanna theatre in the town of the same name, has launched a Children's Club. . . . James Cooke has acquired the Alcazar theatre in Syracuse, formerly owned by Abe Corrin. . . . The Carlan theatre, Sherman, N. Y., is being closed Wednesdays by Roy S. Davis. . . . Max Friedman, for 17 years buyer and booker for Warner Bros. in Albany, has acquired the Babcock and Temple theatres in Wellsville. . . . Milt Harris, manager of the Cinema, art house, owned by Cohen and Slotnick of Rochester, announced a new policy whereby foreign and domestic films now will be shown and prices changed to children, 30 cents; adults, matinees, 44 cents and adults, evenings, 74 cents. . . . Louis Drew has opened the Alleghany drive-in in Allegany, N. Y. and the Starlite outdoor in Hornell. . . . Harry Berinstein has opened the Dryden drive-in in Dryden, N. Y. . . . Harry Goldsmith, manager of the Palace theatre, Lockport, N. Y., recently put on an Eagle Scout induction ceremony on the stage in connection with the showing of "Room For One More," and got a lot of publicity in the newspapers and a lot of favorable attention.

(Continued on opposite page)

WHEN AND WHERE

May 28: National executive and general meeting, Canadian Picture Pioneers, Toronto.

May 29: Regional meeting, Independent Exhibitors, Inc., and Drive-in Theatre Association of New England, Sheraton Hotel, Springfield, Mass.

May 28, 29: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

June 2: Annual meeting, Manitoba Motion Picture Exhibitors Association, Royal Alexandra Hotel, Winnipeg, Manitoba, Canada.

June 4, 5: Annual meeting, Tennessee Theatre Owners Association, Nashville, Tenn.

June 9-11: Texas COMPO, public relations conference, Hotel Adolphus, Dallas, Texas.

June 17, 18: Annual convention, New Mexico Theatre Association, La Fonda Hotel, Santa Fe, New Mexico.

CINCINNATI

Mrs. Jane Booth Monsey, daughter of Edwin M. Booth, MGM resident manager here, died at the Holmes University Hospital after a brief illness. She was 28 years of age. Her husband and parents survive. . . . The Cincinnati Variety Club, Tent No. 3, will hold its annual dinner-dance June 23. All proceeds will go to the fund of the club's new charity, to be known as The Variety Club Foundation for Retarded Children. . . . The Schine circuit has closed its Ohio theatre, in Athens. . . . William Onie, local circuit operator, has returned from a vacation in Hot Springs, Arkansas. . . . Plans are said to be in process of development by Harry Griffith, a Dayton, Ohio, architect for an art center, to include a theatre, in the Dorothy Lane area, adjacent to Dayton, for which a Dayton group has taken an option on a two-acre tract. . . . F. D. Russell has taken over the one theatre in Utica, Ohio, previously operated by Stewart Anderson.

CHICAGO

Business continues off in this area. . . . In the Loop, Eitel's Palace has made a real effort to provide reasonable parking for its patrons, setting up a deal with several neighboring parking lots for reduced rates when tickets are validated at the Palace box-office. . . . "The Great Adventure," British film, had its mid-west premiere at the B. & K. Coronet, Evanston, and Congress, Chicago. . . . National Theatre Supply has sent out a post-card questionnaire to assay the local market for setting up a beverage-vending division here. . . . The Deep Path theatre, Lake Forest, is showing a novel double-feature: "My Six Convicts" on the screen and a one-act adaptation of "The Informer" on the stage. . . . Jack Kirsch, Illinois Allied president and Sam Levinsohn of the Chicago Used Chair Co., have been nominated for chairman of the board and president, respectively, of the Chicago Cinema Lodge, B'nai Brith. . . . A fire in the Milford theatre building, causing \$40,000 damages to stores and an empty ballroom, caused no interruption of the performance. . . . The Oriental, in downtown Chicago, is running a double-feature "Carbine Williams" and "Young Man With Ideas" instead of its usual single feature and stage show for the first time in many years. . . . Herman Robbins and William Brenner held a meeting of National Screen Service branch and district managers. . . . Essaness' 4-screen drive-in, just south of Chicago, is slated to open May 23 after renegotiating its contract with the operators' union. . . . Mr. and Mrs. Edward H. Wolk announce the engagement of their daughter, Beverly, to Dr. Richard Rosin.

CLEVELAND

Philip Roskoph May 30 celebrates his 18th year as a projectionist and his 10th year with the Settos Company in charge of booth of the State Theatre in Marion, O. . . . John G. Stamm, 80, who operated a penny arcade at Euclid Beach Park back in 1898, and later operated nickelodeons and silent houses in Ohio, Indiana and Virginia, died at Huron Road Hospital. Two daughters and a son survive. . . . Alan Barck, son of exhibitor Maurice Barck and Marcia Abramson will be married in Columbus, O., on June 7. . . . Drive-In Clinic of the ITO convention will discuss services rendered to patrons, concession service, playgrounds,

WAGNER BUILT 21 DRIVE-INS, RUNS THE ONE HE LIKED BEST

DETROIT: Attend a drive-in house in the Middle West and the chances are that you will enjoy the handiwork of one Jack Wagner.

Back in the days after V-J when the "smart money" boys of show business were saying Michigan's summers were too short for successful drive-in operation, Mr. Wagner decided to find out for himself. He built the Dort at Flint, Mich., first in the state.

Built Total of 21

The experience of the Dort was so outstandingly successful he went on to build a total of 21 in Michigan, Wisconsin, Illinois, Indiana and Ohio.

Although he had spent 30 years in the construction business, the drive-in pro-pounded problems never before encountered in building. Jack Wagner bowed to no man in erecting a fine residence, a beautiful and efficient business building or an industrial plant tailored to fit the needs of any type of production. But nowhere could he find the "know how" necessary for this new type of construction. So he developed it. He learned to make drive-in screens. He met and conquered the engineering problems as they came along. Other builders followed where he had pioneered.

He was deluged with pleas to build drive-ins, but after building 21, believed to be more than have been built by any other one individual, Mr. Wagner decided to call it quits. What decided him was the last one he built. It was the Ford-Wyoming in Dearborn, suburb of Detroit and home of the gigantic Ford Motor Co.

Mr. Wagner poured every bit of his knowledge and skill into making the Ford-Wyoming the finest drive-in possible. Then, like the ancient Greek sculptor, he fell in love with his creation. He had built it for Clark Enterprises. He was talking to the vice-president, Harold Clark, one day.

"She's a beautiful theatre," he remarked wistfully. "A man could hardly help making a go of this one. I envy the guy who is going to run it."

"Why don't you run it, Jack?" Mr. Clark suggested.

That night Harold Clark had a chat with his two brothers, James, the president, and Clyde, the secretary-treasurer. "Jack knows more about show business than a lot of old time exhibitors," he said. "Besides,



JACK WAGNER

he's the kind of fellow I'd like to work with."

They agreed, but Mr. Wagner was a little harder to convince.

"I wouldn't want my inexperience to cost you boys money," he protested. Finally he agreed to give it a try. That was three years ago and today he is regarded as one of the most successful in the business.

The team of Jack Wagner and Harold Clark is unusual. Either man alone would be unusual but as a pair they are unbeatable. Mr. Wagner, married 25 years, has a 17-year-old son. Mr. Clark has been married one year.

Mr. Wagner still clings to his old home in Flint, driving 136 miles daily, seven days a week, from Flint to Dearborn and back.

"I'm used to driving," he explains simply. "Used to do a lot of it when I was in the construction business. Had jobs all over six-seven states. But I'm the kind of a guy who likes his home and I made it home every chance I got, no matter how far I had to drive."

Suggest an idea to Jack—

"I'll have to talk that over with Harold. He's the smartest guy you ever saw."

Suggest an idea to Harold—

"I'll have to talk that over with Jack. He's the smartest guy you ever saw."

And if the idea is for the benefit of their patrons:

"We'll do it."

policy as regards children and runs. . . . Richard Dowdell reversed himself and is remaining as Universal booker instead of going to Republic. . . . Larry Kunz, American Seating Company representative, is ill. . . . Harry Kaufman of Cardinal Films, Toronto, was here to close contract with Herbert Ochs for his Canadian drive-in chain. . . . With announcement that the Govern-

ment has lifted drive-in building restrictions, a local survey reveals that there are prospects for building four new open-air houses in the northern Ohio territory. Of these only one is likely to go ahead this season. . . . Bingo, outlawed in Cuyahoga County last year, is running full blast 50 miles east of Cleveland in Ashtabula County where,

(Continued on following page)

(Continued from preceding page)

according to Sheriff Dan Haines, it has the blessing of the county prosecutor who ruled that lingo, when sponsored by a charitable organization is legal.

DENVER

Bernie Wolf, National Screen Service western division manager, and Jack Jackson, public relations, were in Denver for conferences with Jim Parsons, branch manager. . . . Fox Intermountain Theatres will hold their summer convention at the Cosmopolitan hotel June 17-18, with Charles Skouras slated to be an opening day visitor. Ray Davis, northern district manager, is in charge of arrangements. . . . Charles DeCastro has bought the Moon, Stratton, Colo., from Irvin H. Jeppe. . . . Fay Boyd, formerly manager of the Kar-Vue drive-in, Lamar, Col., has been moved by Atlas Theatres to Gunnison, Colo., to manage the Unique, recently bought by that company from Ben Snyder. . . . John Thomas has been made manager of the Kar-Vue drive-in at Brighton, Col. . . . J. R. Granger, Republic sales manager, and Frances Bateman, district manager, were in for conferences with Gene Gerbase, branch manager, and for sales talks with the circuits.

DES MOINES

The remodeled Capitol and Fort Armstrong theatres in Davenport reopened for the local premiere of "Wait 'Till the Sun Shines, Nellie." . . . Roy Mellenberndt of Wakonda, S. D., has succeeded Stan Moyle as manager of the Rapids theatre in Rock Rapids. Mr. Mellenberndt is a brother-in-law of Gerald Smith, owner of the Rapids. He has been operating a theatre at Wakonda. Mr. Moyle, meanwhile, has moved to Laverne, Ia., where he has been retained to act as manager of both the Palace theatre and the soon-to-be-reopened Pix. . . . The Preston theatre at Preston has closed. . . . Don Wilhite, former Republic salesman, has taken a sales post at Universal and will handle the territory formerly covered by Morrie Friedman. . . . C. P. McConnell owns the Lake at Lakeview. Recently a line of people had to wait in the rain to get into the theatre. Mr. McConnell gave them numbers, told them to go to a nearby coffee shop and have a cup on the house. Then he had them called by number as seats became available. The picture that packed them into the Lake: "Ma and Pa Kettle at the Fair."

HARTFORD

Starting date of location shooting for the Monogram-AA drama, "Down Periscope," has been postponed from June 2 to June 17 at the New London, Conn., Navy submarine base. . . . James F. McCarthy, manager of the Warner Strand, Hartford, has returned from a Miami Beach, Fla., vacation. . . . Harry F. Shaw, division manager at New Haven for Loew's Poli-New England Theatres, and Mrs. Shaw will return to Connecticut on Monday, May 26, following a three-week vacation cruise. . . . Oscar A. Doob, general theatre executive, Loew's, Inc., attending the "Seeing Is Believing" MGM Studios visit, wired some comments to Allen M. Widem, Hartford Times motion picture editor, for inclusion in the latter's daily column. . . . Robert Portle, manager, Loew's Poli Elm St. Theatre, Worcester, Mass., is marking his 50th anniversary in show busi-

ness. . . . Anthony Masella, manager, Lowe's Poli Palace, Meriden, Conn., has been appointed general chairman of the Meriden 1952 Cerebral Palsy Campaign. . . . Samuel Cornish, partner, Niantic, Conn., has been named chairman of a Chamber of Commerce promotion committee in charge of a "Scallops Day" in that shoreline community in September. . . . Hartford visitors: Harry Browning, New England Theatres; Harry Feinstein, James M. Totman, Warner Theatres; Brooks LeWitt, Glackin and LeWitt Theatres, New Britain, Conn.

INDIANAPOLIS

William A. Carroll, secretary of the Allied Theatre Owners of Indiana, was to attend the Ohio Allied meeting at Cleveland. . . . Norman Linz, new Monogram branch manager, has moved his home here from Cincinnati. . . . Forrest Tucker is here for a series of personal appearances, planning to remain for the 500-mile Speedway race Memorial Day. . . . Arlene Dahl will present winner's trophy at the auto classic here May 30. . . . The Variety Club Tent No. 10 will hold a general business meeting May 26. . . . Foster Gauker, MGM branch manager, has returned from a vacation. . . . John Stearns has been named assistant manager of the Circle. . . . Joseph W. Barr, general manager of the Williston circuit, was nominated for the state senate in the Democratic primary and became the father of a baby girl this month. . . . The Cantor circuit booked two Lucille Ball-Dezi Anaz films, "Miss Grant Takes Richmond" and "Holiday in Havana," for simultaneous showing at four theatres, plugging them as stars of the "No. 1 television program".

KANSAS CITY

Art theatres: Vogue, sixth week. "The Man in the White Suit"; Warwick, "Mr. Lord Says No!"; Kino, "Rashomon." . . . "Deadline U.S.A." was moved from the four Fox Midwestern firstruns to the Esquire for a second week in Kansas City. . . . "The Girl in White," and "Just This Once" are giving the Midland better attendance than any lately. . . . Several drive-ins continue to give midnight shows, usually a "spooky" feature additional to the regular program—no extra admission charge. . . . Donald Haley, assistant manager, Paramount, is to be married June 7. The bride is Miss Joyce Carnahan, formerly in theatre management, who in December resigned as manager of the downtown Roxy. . . . Harold Wertheim, district sales manager, Monogram, from Hollywood, visited H. L. Frost, Kansas City branch manager, for a couple of days. . . . Arthur Cole, president of the Motion Picture Association of Greater Kansas City, was to a meeting in the City Hall this week to discuss a new draft of the ordinance to revise the motion picture reviewing procedures which are now in effect.

LOS ANGELES

Ballots for voting for an executive committee were distributed by the Film Row Club at their recent meeting. . . . The Linda Watts, has been closed by the Bernmans. . . . Jack Goldman, Santa Monica exhibitor, took off with his wife for a ten day vacation in Acapulco. . . . Harry Lloyd, Warner head shipper, will undergo surgery at Pomona Hospital for a stomach ailment. . . . Fox West Coast has named Lee Wentz to succeed

Joe Kennedy as manager of the El Portal. Mr. Wentz was the former manager of the La Reina, Van Nuys. Ray Duff will be moved from the managerial post at the Embassy, to the La Reina. . . . Out of town exhibitors seen on the Row were: Lloyd Katz, Las Vegas; Judge Pawley, Indio; Moses Hernandez, Guadalupe; Dode Samuels, Carlsbad; and Ben Bronstein, Palm Springs. . . . Harry Milstein, exhibitor from Gardena and Torrance, is preparing to take off for an extended cruise to South America way.

LOUISVILLE

Raymond Quinlan has succeeded H. S. Davidson as resident manager of the Capitol theatre, and the Shelby theatre. Both the Capitol and Shelby are subsequent run neighborhood theatres and under the executive control of Sylvester Grove. . . . J. Wilmer Blincow, of Owensboro, Kentucky, who is operating two drive-in theatres, has leased property between Greenville and Central City, Kentucky, where he proposes to construct a new drive-in theatre, to be called the Sunset. . . . J. E. Elliott, Jr., owner and manager of the Cardinal Theatre, Hodgenville, Ky., stopped over for a visit en-route to Indianapolis. Other visitors seen in town recently included C. K. Arnold, Arco and Melody, Bardstown, Ky.; Gene Lutes, Chakares district manager, Frankfort, Ky.; Oscar Hopper, Arista, Lebanon, Ky.; Jim Howe, Richland, Carrollton, Ky.; Luther Kniffley, Art, Kniffley, Ky.; Tex Richards, State, Crothersville, Ind.; J. L. Dunn, Paoli drive-in theatre, Paoli, Ind.; and C. O. Humston, Lyric, Lawrenceburg, Ky. . . . Ernest "Bud" Brooks formerly with the Savoy theatre here, has taken over the managership of the LeRose theatre, Jeffersonville, Ind., owned by the Switow Amusement Co. He replaces Don Gilooly who resigned and whose duties were temporarily taken over by Lawrence Bloom. . . . Mrs. Clyde Marshall, co-owner of the Columbian theatre, Columbia, was a visitor on the Row recently, while in town to attend the Parent Teachers Association convention. . . . James E. Thompson, resident manager of Warren Enterprises, Riverside and Sunset drive-in theatres, Bowling Green, was also a visitor recently.

MEMPHIS

Mrs. O. W. McCutchen, wife of the owner of Roxy, Ritz and Gem theatres at Blytheville, Ark., is recovering at Baptist Hospital in Memphis following an operation. . . . R. S. Chapman has opened a new theatre, the Swift, at Swifton, Ark., and will book and buy in Memphis. . . . Nine film personalities have been in the Memphis trade territory for more than a week, accompanied by branch managers from Memphis exchanges, touring the cities of Arkansas, Tennessee and Mississippi as part of the Movietime, U.S.A. program. They include Frank Lovejoy, Colleen Miller and writer William Lively who have been in West Tennessee; Red Cameron, Bodil Miller and director George Waggner who have been in Arkansas and Susan Cabot, Wayne Morris and writer Manny Seff who been in North Mississippi. . . . C. B. Clark, owner, opened his Louisville drive-in at Louisville, Miss., for the season. . . . Highlands drive-in, Hohenwald, Tenn., has opened for the summer. . . . Hope drive-in, Hope, Ark., has opened for the

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season. . . . Mid-South exhibitors shopping and booking on Film Row included W. F. Ruffin, Jr., Covington; J. C. Mohrstad, Hayti; H. G. Walden, Red Bay; D. D. Flippin, Bell; Mrs. C. A. Snow, Swifton; Alvin Tipton, Manila; J. R. Keller, Joiner; B. F. Jackson, Ruleville; D. F. Blissard, Okolona; J. K. Jamerson, Bald Knob; William Elias, Osceola; and Roy Bolick, Kaiser.

MIAMI

Plugging "Red Ball Express" at the Carib, Miami and Miracle theatres, Wometco offered tickets to Blood donors for the Armed Forces Blood Bank. . . . A publicized real estate transaction recently was the purchase of the Langford Building by Louis B. Mayer. This downtown Miami property was reportedly bought for a sum in excess of \$1,000,000. . . . Back from the Variety convention in Nevada, where he was elected first assistant international chief barker, George Hoover has been in conference with Florida State Theatres head Leon Netter. . . . The area was sorry to see Roy Williams resign as manager of the Cinema, but best wishes go with him to Savannah, Georgia, where he will manage the 1300-seat Weis, owned by Mrs. Edna Weis. . . . Personnel changes included Jack Hegarty now managing the Boulevard, where Bill Hall resigned.

MILWAUKEE

A recent visitor here was Richard Smith, owner of the Bluemound drive-in managed by Bob Gross, who flew in from New York with William Powell, division manager from St. Louis. . . . Barney Sherman of the Peerless theatre has also taken over the Hollywood and Fern. . . . C. M. Hulbert's Gem theatre at Cornell, Wis., was taken over by Armond Cimaroli. . . . The Mars theatre here reopened. . . . Standard Theatres is giving the Times theatre here back to the former owner by the end of May. . . . Harold Pearson, executive secretary of Wisconsin Allied is to be out in the northwest territory for two weeks. . . . Wisconsin Allied's next regional meeting will be June 3-4 at the Elks Club in Rice Lake. The purpose of the meeting there is to acquaint the exhibitors with the functions and operations of the organization as many have indicated their interest in Wisconsin Allied.

MINNEAPOLIS

Benjamin Berger, president of the Berger Amusement Company and new president of the North Central Allied Independent Theatre Owners, and his wife, are on a trip to Hollywood. . . . M. A. Levy, division manager for Twentieth Century-Fox, has returned from a business trip to Kansas City, Missouri. . . . C. R. Stoffet, MGM's North Dakota salesman was a visitor in town. . . . The Minneapolis branch office of the American Seating Company has been consolidated with the local branch of the National Theatre Supply. . . . Ideal Pictures, have moved to new and larger quarters as part of an expansion program. Virgil M. Price and Robert L. Komarek, are the owners.

NEW ORLEANS

Bert Gorum opened his new Moonlight drive-in near Evergreen, Alabama. . . . W. H. Castay, owner-operator of the Arrow and Jeff, Jefferson parish, has plans for a

The National Spotlight

drive-in near La Place, La. . . . R. L. Johnson, head of Johnson Theatre Service, is back again after being laid up for two weeks with injury and shock following an automobile accident in Baton Rouge, La. . . . The Whitehall, Whitehall, La., reopened. Nathan Bercegeay is the new owner. . . . Joseph Cotten and Teresa Wright were here for a week of film making on "Panic Stricken." Out of town exhibitors here were Ernest Clinton, Mississippi circuit operator, headquarters Monticello; George French, Star, Mendenhall, Miss.; R. L. Osborne, Harlem, Belzoni, Miss.; Frank Olah, Star, Albany, La.; Lloyd Royal and his general manager, Hank Jackson, Laurel and Hattiesburg, Miss.; L. J. Brun, Apex, Lumberton, Miss.; Robert Molzon, Norco, La.; C. C. Meyer, Meyers, Biloxi, Miss.; Arthur Lehman, Alamo and Booker T, Jackson, Miss.; and W. H. Crossley, Ritz, Royal and Starlite drive-in, Laurel, Miss.

OKLAHOMA CITY

Newly-elected officers of Theatre Owners of Oklahoma, Inc., were officially installed When the organization's board of directors met for its monthly luncheon in Variety Tent 22 headquarters. . . . The Penn theatre invited all mothers 60 years or older to attend a Mothers Day Program free as guests of the theatre. . . . The Starlite theatre, Shawnee, had a "Cash Nite," plus two pictures. . . . The Hornbeck theatre, Shawnee, presented a one-pound box of Pangburn's chocolates, to the oldest mother attending the show. . . . Three downtown theatres in Houston, Texas, are remodeling. Loew's State, Metropolitan, and Kirby, all have extensive remodeling and improvement programs in prospect, it was announced from the respective managements, following the renewal of the lease contracts with the Jesse H. Jones interests for a period of about 25 years.

OMAHA

The Paramount marquee will be dark until June 16-21, when "South Pacific" comes to Omaha for six night and two matinee performances. Tristates closed the Paramount for films until the end of June. . . . Other downtown theatres profited by the closing, with all hitting average or better. "The African Queen" topped average for a third week at the State and "The Marrying Kind" was \$1,500 ahead of the usual take at the RKO-Brandeis. . . . William Laird, RKO office manager, former Universal salesman and veteran of 13 years in the film industry

in Omaha, has resigned. . . . The Orleans, Neb., junior class presented a preview of their class play at the Orleans theatre as part of the regular evening show. . . . Metro branch manager Vincent Flynn and Omaha salesmen were in Chicago for a divisional sales conference. . . . The Superior Chamber of Commerce entertained all school students and residents who took part in out-of-town school activities at the Lyric Theatre. . . . Don Lee, now Columbia salesman in Chicago, visited the Omaha office where he formerly was office manager-booker. . . . Joe Foley, Monogram booker, is now with National Screen Service. . . . Lloyd Einfield, Danbury, Ia., has announced the sale of his theatre to Harvey Henry. . . . Robert Remmes has taken over the Uptown at Charter Oak, Ia., from Mrs. Hans Bohnker.

PHILADELPHIA

Influx of film names to help attract added attention to picture openings in recent weeks saw Esther Williams at the Randolph, Jose Ferrer at the Aldine for his "Anything Can Happen"; Mrs. Grover Cleveland Alexander in advance of Warner's "The Winning Team," and Richard Conte comes in May 29 for the premiere of his "The Fighter" at the Stanton. . . . Abe Sunberg closed the Towne after operating it for a short while. . . . Ken Steckline, assistant manager of Loew's, Harrisburg, Pa., became a father for the third time with the birth of a son to Mrs. Steckline. . . . Anthony P. Krankowski, of Shenandoah, Pa., has taken over the operation of the Center, Minersville, Pa. . . . Larry R. Levy, manager of Loew's, Reading, Pa., prepared a booklet for his employees entitled "The Loew-Down on How To Hold Your Customers." . . . Eugene Plank, manager of the Reading Drive-in, Reading, Pa., polling the patrons on their preferences of single or double feature bills. . . . Abe Montague, Columbia sales chief, addressed a mass meeting of the Eastern Pennsylvania Allied at the Broadwood Hotel. . . . A \$55,000 fire destroyed the old Rex, Reading, Pa., dark for many years and operated by the late Frank Gould. . . . Operation of the Temple, Lewistown, Pa., came to a sudden halt because of alleged non-payment of an \$11,000 note held by a lumber company against the new house opened four months ago and said to represent an investment well over \$200,000. . . . The Temple, Berwick, Pa., recently taken over by the Engel Theatres chain, has installed new sound and projection equipment. . . . A. M. Ellis' Regal and Benner were robbed. . . . Dr. Samuel Goldstein has had his Paxtang, Paxtang, Pa., extensively renovated. . . . Albert Moffa is now operating the Sauconia, Hellertown, Pa. . . . Dennis Cohalen, 20th Century-Fox salesman in the Harrisburg, Pa., territory, has resigned from the company.

PITTSBURGH

John J. Maloney, of MGM, went to Hollywood for that company's "Seeing is Believing" venture. . . . Mickey Gross came here to head a big publicity staff for the world premiere of Republic's "I Dream of Jeanie" and among the stunts will be a minstrel show on the Allegheny River adjacent to the Fulton theatre where the premiere will be held. . . . Bill Rhodes quit the Republic staff to hook up with radio. . . . Bill Hook resigned as manager of Warner's Ambridge theatre after 24 years of service with the company. He

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was replaced with Jack Hamilton of Washington, D. C. . . . Bert Stearn's Cooperative Movie Theatre gang played host for the weekly party at the Variety Club and did a swell job. . . . Margaret Busha resigned at the Fulton theatre to join her Marine husband in California. . . . Frank Jackson pulled out as manager of the Harris theatre at St. Mary's. . . . Film Row is talking of the phenomenal success of "The Man in the White Suit," in the suburban Squirrel Hill theatre. It seats 800 and mostly all evening trade and grossed \$4,000 the first week to break the "Lavender Hill Mob" record.

PORTLAND

All first run houses but one have new pictures, two to three downtown spots are showing studio previews. . . . "David and Bathsheba" is back at popular prices and with a second feature. . . . The United Artists started double billing last week for the first time in many years. . . . "The Marrying Kind" is at the Oriental and Paramount; "David" at the Mayfair; "Rancho Notorious" at the Orpheum; "Aaron Slick from Punkin Crick" at the Liberty; "When In Rome" at the United Artists; and "The Browning Version" at the Guild. . . . "The Red Ball Express" is held for a second inning at the Broadway. . . . The 20th Century News theatre operated by Frank Breal and Marty Foster is going over well. . . . Virgil Faulkner, ex-city manager for the Hamrick chain here, is becoming associated with a new film quiz game deal. Marvin Fox is Mr. Faulkner's replacement. . . . Barbara Rickman, cashier at the Irvington theatre, has been selected as the prettiest girl in her high school and prepper of the week by the *Oregon Journal*.

PROVIDENCE

"The River" in this city for the first time at regular prices, drew good crowds to the Albee. . . . The Met offered another of its more-or-less unusual presentations, "The Lion and the Horse". . . . A veritable deluge of filmland celebrities is heading this way, according to the Newport Casino theatre. Announcement was recently made that the seaside house is lining up such stars as Mae West, Dana Andrews, Hedy Lamarr, Sir Cedric Hardwicke, Kay Francis, Eva Gabor, Angela Lansbury, Faye Emerson, Mervyn Price and Imogene Coca, to guest-star in their summer stock season, which will run for 11 weeks, opening June 23. This will be the Casino's 26th summer-stock season. . . . The Liberty, popular Broad street neighborhood house, recently inaugurated a dinnerware gift offer. . . . "David and Bathsheba" which enjoyed a long and successful run when it first played this city at the Majestic, is now returning, through neighborhood houses and drive-ins. . . . Local film goers are beginning to shun first-run performances of premium-priced films, catching them at open-airers and neighborhood theatres at usually one-third of the tariff charged when originally screened here. . . . The Cranston Auto theatre is making a hit with the kiddies by giving them free merry-go-round rides.

SAN FRANCISCO

Warner Bros. exchange closed at noon-time May 20 and all employees enjoyed a picnic. As in other years, head contract clerk

Gladys Paul was chairman of the affair. . . . Nasser Bros. Tower has closed. John Dostal, former manager, has replaced Joe Flanagan as booker-buyer at Nasser's. Mr. Flanagan is now selling and booking for Mutual Pictures. His first picture is "Models, Inc." . . . Head booker George Carmone of Paramount and Mary Gilbert, clerk at Paramount, are on vacation. . . . Visiting the row the past week were Barney Guernette of Exeter, Robert Patton of Sonora, George Patchen of Vallejo. . . . Fox West Coast staged a benefit premiere at the Fox-California in Berkeley. Proceeds were divided between the U.S. Olympic Games fund and the Berkeley Junior Chamber of Commerce's youth program. Leading the parade from Hollywood were Jeanne Crain, Clair Trevor, Charles Coburn, Hoagy Carmichael, Jeffrey Hunter, Barbara Rush, Keith Andes, Mary Murphy, Lee Trent and Kirby Grant.

SEATTLE

Richard E. Hays, retired music and drama critic of the *Seattle Times*, died at the Maynard Hospital May 9 after suffering a stroke. . . . Everett L. Clawson, National Theatre Supply salesman, died May 9 of a heart attack. . . . Lippert's "Valley of the Eagle" has been booked for the Coliseum theatre May 20. . . . Floyd Henninger, RKO salesman, is recuperating from a heart attack. . . . The 20th-Century theatre at Juneau, Alaska, owned by W. D. Goss, is being redecorated by the National Theatre Supply office here. . . . Also home for a few days from the RKO office is salesman Bob Cleveland with a back injury. . . . Al O'Camp, writer and producer and former member of the Seattle film industry, was in town making arrangements for the world premiere of his first film, "Strange World," filmed in the Amazon jungles. . . . Both John Hamrick Theatres, Inc. and Evergreen Theatre Corp. offered free admission to women over 60 in honor of Mother's Day.

ST. LOUIS

Joseph Nick, 65, and a member of the St. Louis Theatrical Brotherhood, Local No. 6 for the past 30 years, died. . . . James Velle, Western Division sales manager for United Artists, in town to confer with F. J. Lee and staff. . . . Exhibitors from out state and southern Illinois included Tom Bloomer of Bellville, Illinois, Bill Williams of Union, Mo. and Joe Goldfarb of Alton, Illinois. . . . A baby boy was born to the Harry Wald's, manager-owner of the World Playhouse. . . . A drive-in theatre near Carbondale, Ill., owned by Bill Waring, Jr., of a nearby community, will feature stage acts on Sunday nights this season. . . . At the regional meeting of the MPTO of Southern Illinois and Eastern Missouri at Taylorville, Ill., the theatre men came to the conclusion that they have fight in their hands—against TV for better and more business. . . . Herb Benning, St. Louis manager for MGM and distributor chairman for Movietone U.S.A. in this area, announced that new tours of stars would start in late September with eight stars coming to St. Louis.

TORONTO

Fred A. Cripps, who was for six years representative in British Columbia for Anseo of Canada Ltd., has become managing director. He succeeds George H. Giles who

has resigned to join a radio manufacturing firm. . . . Gene Fitzgibbons of the Kent Theatre, Windsor, newest member of the Motion Picture Theatres Association of Ontario. . . . The Motion Picture Theatres Association of Ontario has received letters of thanks from seven charitable organizations in connection the showing of trailers by theatres advertising these organizations' campaigns. . . . Two Israeli films were shown in opposition to each other, RKO's "Faithful City" at the Towne Cinema, and "Long Is the Road" at the Royal Alexandra at reserved seat prices. . . . "Song In My Heart" after five weeks at Shea's moved over to the Nor-town. . . . The Moncton drive-in opens in June. . . . A full house greeted Dr. Roger Manvell of the British Film Institute when addressed a gathering at Hart House. . . . Neil Main, manager of Odeon's Palace in Hamilton resigned to take a position with a firm doing personnel and public relations work. . . . D'Arcy Doherty reelected president of the management committee of the Toronto Stock Exchange. He is also head of Doherty Television Productions Ltd. . . . Frank Fisher, general manager of the J. Arthur Rank Film Distributors Ltd. off to England for a month's trip with his wife. . . . Quentin Brown is now production manager of Crawley Films Ltd. of Ottawa.

VANCOUVER

Canada's oldest active stage hand, Perry Pearson of the Orpheum, has retired after 52 years in show business. Over 70, he is a member of Canadian Picture Pioneers. . . . Jim Davie, RKO manager, reports that Carl Peppercorn's Canadian Division is leading in the Ned Depinet Sales Drive in the 18th week. . . . Frank Marshall, manager of the Lux theatre, was married to Julia Anderson of Vancouver. . . . Howard Fletcher, owner of the Kingerest theatre in Vancouver, and Cecil Steel, who operates three theatres in Northern British Columbia, are candidates in the coming provincial election. . . . Ivan Ackery, Orpheum manager, is leaving for a six-week holiday to his native England. . . . Max Sheine, former Vancouver manager of Eagle-Lion, appointed manager of International Film Distributors in Calgary, Alberta. . . . Maynard Joiner, B. C. FPC supervisor, is recuperating at home after being hospitalized for two weeks. . . . Port Alberni Theatres, Ltd., a partnership of Famous Players and Harold Warren who operate the Capitol, Roxy, and Paramount theatres in Port Alberni on Vancouver Island, are planning to build an outdoor theatre near the town this summer.

WASHINGTON

The Warner theatre had a world premiere of "Paula," and American Red Cross Gray Lady Service officials from National Headquarters, and the District of Columbia Chapter, and a group of volunteer workers from the District and nearby counties were guests. . . . Hope Zee, daughter of Loew's Allan Zee, makes her Washington debut at the Shoreham Hotel, as a featured singer. . . . Esther Williams was in town for the May 22 premiere of "Skirts Ahoy!" On May 23 she was a guest of honor at the Navy Relief Ball. . . . The Variety Club had luncheon on May 19, honoring Secretary of the Navy Dan Kimball. . . . The Pix theatre has adopted a summer schedule, of four days a week. They will be open all day Saturday and Sunday, Monday and Friday nights.

Technicolor Sees Sharp 1953 Gains

An accelerated increase in the volume of Technicolor Motion Picture Corp. work in 1953 was forecast this week by Dr. Herbert T. Kalmus, president and general manager, in a report to stockholders in New York.

Dr. Kalmus said Technicolor's "producer-customers" in Hollywood had indicated they would utilize considerably more Technicolor in 1953 and he estimated his company was expanding the volume of 35mm prints from "something over 400,000,000 feet per year as of today to about 600,000,000 feet in 1953."

And he added that Technicolor's research and development work, along with a further appropriation for expansion "of relatively small magnitude," might well increase this 600,000,000 feet per year of print capacity to nearly 800,000,000 feet per year some time during 1953. The demand for Technicolor was such, he said, that the company's 1953 capacity of 600,000,000 feet would be allocated "long before the end of this year."

Dr. Kalmus brought up the question of whether either Eastman color negative or the AnscoColor process, or both, could be used in combination with the regular Technicolor release printing method. He said experiments had been conducted and that the result was not as good as prints made directly by the WarnerColor and AnscoColor processes.

In the opinion of Technicolor executives, neither the WarnerColor nor the AnscoColor prints are as good as Technicolor prints made from Technicolor special photography. Dr. Kalmus observed, Technicolor is installing equipment to operate either under the Ansco or the Kodak process, both completely or in combination with the Technicolor printing.

Dr. Kalmus hailed the advent of new processes as "a boon" to Technicolor, "first, because we cannot possibly handle the demand if the industry is heading for an all-color program; second, because if Technicolor prints may be employed with a new type of photography, which goes through any camera, it saves the capital expense of building additional Technicolor cameras."

Dr. Kalmus reported consolidated net profit before taxes of \$1,598,376 for the first four months of 1952, which he said compared with a net of \$2,062,298 for the same period in 1951.

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IN NEWSREELS

MOVIETONE NEWS, No. 41—New liner *United States* in sea trial. Gen. Ridgway back in the U.S. Mayors meet in New York. NATO chiefs meet in Paris. Jet planes for Italy. "Mother of the World." Kangaroo meets stars. Auto crash.

MOVIETONE NEWS, No. 42—Truman predicts victory. Repaired *Wasp* floats again. Brinks robbery suspect. Freight cars in wreck. Union-industry show in Boston. Homes on skates. Sam Snead wins in golf. Freakness.

NEWS OF THE DAY, No. 275—Kojie prison films. Super liner in first test. Tulip time in Holland. U.S.A. Mayors meet in New York. Locust plague perils. Charles and Walcott train for heavyweight title bout.

NEWS OF THE DAY, No. 276—President Truman takes political spotlight. Armed Forces Day. Alaskan fliers hop over pole. Union-industry show. Monkey circus. Overseas thrills. Freakness.

PARAMOUNT NEWS, No. 78—Kojie, Gen. MacArthur speaks in Lansing. S.S. *United States* in sea trial. Walcott and Charles in training.

PARAMOUNT NEWS, No. 79—Air Force plots Arctic wastes. President Truman sees Democratic victory. German circus. Longlen rides winner. Freakness.

TELENEWS DIGEST, No. 208—Kojie incident feeds Red propaganda. Reds riot in Japan. France's new giant airliner. Steel seizure. Nehru warns of Red danger. German "miracle eggs." Football.

TELENEWS DIGEST, No. 210—Red prisoners defy U.N. President Truman's address. Jet ace in action in Korea. Biddle Duke becomes ambassador. Armed Forces Day in Germany. U.S.S. *Wasp* repaired. Dog fashions.

UNIVERSAL NEWS, No. 501—U. S. sea queen. Passenger plane for 105. Jet planes in Italy. Hydroplanes. Taft and women's clubs. Mayors meet in New York. Walcott-Charles.

UNIVERSAL NEWS, No. 502—Armed forces parade in Washington. North pole flights. Truman. Warner studio fire. Relay races. Freakness. Monkey shines.

WARNER PATHE NEWS, No. 80—Kojie. New liner in test. Gen. Ridgway comes home. Italians get U.S. jet planes. Paris at midnight. Walcott-Charles. Racing cars.

WARNER PATHE NEWS, No. 81—Armed forces on parade. North pole flights. Oil blaze. Warner studio fire. Chimp capers. Track champs. Freakness.

To Appeal on Ad Film Ban

WASHINGTON: The Government has decided to appeal to the Supreme Court a lower court order that the Federal Trade Commission cannot ban long term exclusive screening contracts for advertising films.

The FTC ordered four film companies to discontinue any exclusive screening contracts that ran for a year or longer. All four companies went to court, but two of the companies—Alexander Film Co. and Reid H. Ray Film Industries, Inc.—later dropped their protests. A third company, United Film Service, Inc., agreed to have its case determined by the outcome of the fourth suit, involving Motion Picture Advertising Service Co., Inc.

In February, the Fifth Circuit Court of Appeals upheld this fourth suit, ruling that the FTC was wrong and that the long term screening contracts were "not unfair or unreasonable, but rendered desirable and necessary by good business acumen and ordinarily prudent management." The Government is now asking the Supreme Court to rule that the lower court was wrong and the FTC order was right.

Raise "News of the Day" Pay

"White collar" workers at the News of the Day home office in New York will receive a \$4 a week across-the-board wage increase under a new agreement between management and IATSE Motion Picture Home Office Employees Local No. H-63, Russell M. Moss, the local vice-president, reported this week.

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MANAGERS, ASSISTANTS—PLACEMENT SERVICE. Confidential nation-wide service. Inquiries invited from applicants and employers. **MORGAN PERSONNEL AGENCY**, 130 West 42nd St., New York City. OR. 5-7066.

OPERATOR FOR CIRCUIT OWNED THEATRE. Alternating five hour shifts. Good opportunities for advancement. Write or call **MR. SCHRADER**, Columbia Amusement Company, Inc., Paducah, Ky.

YOUNG MAN WITH SOME THEATRE KNOWLEDGE to train for management of circuit owned indoor and drive-in theatres. This is a great opportunity for the right young man interested in future in show business. State background, references, salary expected, and enclose photograph if convenient in first letter. **COLUMBIA AMUSEMENT COMPANY, INC.**, Paducah, Ky.

THEATRES

WANTED THEATRES AND DRIVE-INS. NEW England and New York. BOX 268, MOTION PICTURE HERALD.

THEATRE. ONLY ONE IN CHICAGO SUBURB of 10,000. Owner now lives in Florida. Selling price includes building, electric cooling system, 600 seats, screen, operating equipment. Ready for immediate operation. Will take \$14,000 down. Balance at \$199. per month. Write owner, **A. LUND**, 501 Seabreeze Blvd., Daytona Beach, Fla.

FOR SUBLEASE: IN ST. LOUIS COUNTY. newly constructed, modern advance design theatre. Fully equipped—632 seats. Immediately available. **WRITE BOX 268, MOTION PICTURE HERALD.**

BUSINESS OPPORTUNITIES

POPCORN MACHINES WITH FREE SUPPLIES that return their cost. New high grade beautiful models, five sizes. Three Manley's, like new bargains. Also Hamilton scales, \$98.50. **KLINKEL POPCORN MACHINES**, Albion, Mich.

DRIVE-IN EQUIPMENT

HURRY! HURRY! HURRY! ORDER NOW AND open in 1952. Underground cable \$70M. Complete dual projection and sound from \$1,595.; in-car speakers \$15.95 pair with junction box. Available on easy payment plan. Send for equipment list. **S. O. S. CINEMA SUPPLY CORP.**, 604 W. 52nd St., New York 19.

USED EQUIPMENT

S-T-R-E-T-C-H YOUR \$\$\$ AT S. O. S. RECTIFIER bulbs \$4.95; coated lenses \$100 pr.; Changeovers with foot switches \$44.50 pair. Flameproofed, fungus proofed screens \$99.50 sq. ft.; beaded 49¢/sq. **S. O. S. CINEMA SUPPLY CORP.**, 604 W. 52nd St., New York 19.

SHOP! COMPARE! SUPER-SIMPLEX MECHANISMS, rebuilt, \$850. 1 unit hand operated ticket machine, excellent. \$44.50; wire and aluminum reels, excellent. \$1.00; Powers mechanisms, rebuilt, \$114.50; pair Gardner JKW lamp housings and rectifiers, rebuilt, \$495. **STAR CINEMA SUPPLY**, 441 West 50th St., New York 19.

REBUILT BY S. O. S. MEANS EQUAL TO NEW. Simplex H. L. arch, rectifiers \$795. Holmes Educator dual outfit complete with arcs \$1,295.; Hertner 50/100 amp. Generator, panel, rheostats \$495. Available on time. **S. O. S. CINEMA SUPPLY CORP.**, 604 W. 52nd St., New York 19.

WANTED—STAGE DRAPES AND PAINTED backdrops. BOX 267, MOTION PICTURE HERALD.

FOR SALE—1 ASHCRAFT SUPER-HIGH Projection arc 100 amps., 58 volts, model S 100. Perfect condition, used experimentally few hours only. Cost \$975. Sacrifice \$600. Address **CRUCKER COMPANY**, 720 Mission St., San Francisco, Calif.

MUST SELL IMMEDIATELY: 30/50 ROTHE motor-generator set; 2 Jewel low-intensity arc lamps; 2 Simplex regular rear shield projectors with double bearing movements; 2 3 point Simplex pedestals; 1 Ultraphone sound system; 250 theatre chairs with inset panel, back and box spring cushion; 100 plywood chairs. All equipment in good condition. Make an offer. **D & W REALTY COMPANY, INC.**, 606 W. Wisconsin Ave., Milwaukee, Wis.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD YOUR name to S. O. S. satisfied customer list. Prices start at \$2.95. Send for chair bulletin. **S. O. S. CINEMA SUPPLY CORP.**, 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. **QUIGLEY BOOKSHOP**, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. **QUIGLEY BOOKSHOP**, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

FIRST QUALITY RECTIFIER BULBS. \$4.75; white sound screen, top quality. 35¢ ft.; Exciter lamps, 39¢; parts for Simplex and Powers, 30% discount; Universal splicers, \$5.69; photocells from \$2.25. **STAR CINEMA SUPPLY**, 441 West 50th St., New York 19.

WHY PAY MORE? BUY TEMPERED MASONITE marquee letters: 4"—35¢; 8"—50¢; 10"—60¢; 12"—85¢; 14"—\$1.25; 16"—\$1.50, any color. Fits Wagner, Adler, Bevelite signs. **S. O. S. CINEMA SUPPLY CORP.**, 604 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES. Ball-bearing bucket blade exhaust fans, 12"—\$25.50; 16"—\$37.50; 18"—\$45.50. Prompt deliveries. Blowers and air washers. Send for details. **S. O. S. CINEMA SUPPLY CORP.**, 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

LIGHTS—CAMERA—ACTION! CHOOSE FROM these 35mm cameras. Bell & Howell studio \$1,950.; Arriflex with lenses, magazines, \$695.; Cineflex complete outfit \$2,000. value, \$1,295.; Solarspots \$69.50; Sunspots, 5,000W \$77.50; Art Reeve 35mm recorder \$1,995; animation stands \$1,495. up; Bell & Howell 35mm printer \$1,495.; 80mm sound readers \$139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for catalog supplement. **S. O. S. CINEMA SUPPLY CORP.**, 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. **COMICS PREMIUM CO.**, 412 1/2 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

MARBLES, JACKS & BALL. PRICES AND CATALOG on request. **HECHT**, 3074 Park Ave., New York 51.

FORTY SAMPLES COMICAL GIVEAWAYS, \$1.00 MANUALS, Box 111, Universal City, Calif.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERVICE. **STITES PORTRAIT COMPANY**, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. **CATO SHOW PRINTING CO.**, Cato, N. Y.

Tax Burden Eased for Some Chicago Theatres

CHICAGO: In a special move to ease the tax burden of theatre owners here, Cook County Assessor John S. Clark has announced reductions for theatres which have closed or are operating on a curtailed schedule such as weekends only. The reductions are being made as a result of appeals from more than 100 theatre owners in the county. Assessed valuations on closed theatres (as

of April 1) will be reduced to 20 per cent; 20 per cent reductions will be given to all theatres having only one floor in use.

Order Parking Space

TORONTO: The Motion Picture Theatres Association of Ontario has effected a revision in a bylaw of the City of Toronto which would have required theatres to provide one parking space for every 12 seats. The theatres compromised on one parking space for every 10 seats.

Plan "Glass Wall" Campaign

Release of "The Glass Wall," initial Shane-Tors production for United Artists release, is scheduled to be accompanied by a saturation advertising and exploitation campaign using radio, TV, dailies, national magazines and trade publications, Irving Tors, producer, has announced in Hollywood. The campaign will be "beamed directly at the exhibitors," said Mr. Tors. The picture stars Vittorio Gassman and Gloria Grahame and has a Manhattan background.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Little Art Theatres Are Looking Up

THEY used to call them "sure seaters"—when the little art theatres were fewer in number, and they knew they had a sure audience, waiting for unusual pictures. Now, it's more descriptive to call them "soft seaters"—especially in these parts, for the little art theatres in the New York area that we've visited recently have the best seating of any theatres in town. There's nothing like foam rubber to make movies seem better than ever.

The new Beekman, the new Normandie, the new Little Carnegie, the new Fine Arts, the new Baronet—all accent the newness of little art theatres in the plush brackets, as ultra-modern showcases for out-of-the-ordinary films. Nor do they confine themselves to imports, for there is a new policy on the part of major companies, to put certain pictures in these houses for first runs. Right now, United Artists is opening "Outcast of the Islands" at the Astor, on Broadway, and at the Fine Arts, on East Fifty-eighth Street. More than a mile apart, in audience appeal at the point of sale.

All this proves that there is space and time in our industry for a prevalence of little art theatres in every part of the country. Any fair-sized city can support a theatre that specializes in unusual films, and keeps them for runs beyond the fast in-and-out policy of the past. Pictures like MGM's "Red Badge of Courage" and Lippert's "Navajo" are not foreign to our shores; and many others have definite appeal to most Americans, without any international or social significance.

Nor is this new appeal merely a matter of making the audience more comfortable. The quality of advertising is usually higher in the little art theatres than the average house. Perhaps, because these attractions are first sold on a higher level; perhaps because the subject matter, being in itself unusual, offers a different style of selling approach. We often admire the newspaper ads for small theatres in the *New York Times*.

We see the same growth and development

GRATIFYING RESPONSE

There's nothing quite so satisfying as the practice of providing the right thing at the right price, to meet a demand. And we are gratified by the volume of orders pouring in for the new Round Table binders, announced last January 12th.

Perhaps most unusual is the number who have bought two binders, at \$1 each, in their first order. This proves they have been keeping, and using, their file of Round Table materials, for a long time. They even have to drill their own holes in last year's copies.

It's sufficiently inspiring to us to make these regular meetings of the largest international association of motion picture showmen still more valuable to our wide circle of members, all over the world. We ask for your suggestion, comment and honest criticism, so we can fill future binders with more and better things for showmen to use in their business.

Space is limited in the Round Table, and the mail is heavy. We try to avoid too frequent repetition; we can't keep saying the same things over and over again for late comers. We aim primarily at those of you who keep ideas on file, for it's almost impossible to index ideas that flow with so many possible variations of plan and procedure. These must be accumulated as experience.

in this field that is apparent in other branches of theatre operation. The older, more decrepit art theatres that have enjoyed good runs in the past, can't keep their patrons on hard seats much longer. Even among these little art theatres, old styles must pass and new styles take precedence. If you wonder why theatres in their late thirties may be closing, here and there, look to the softness of the seats which attract customers away from their old movie habits.

Remember, on this page in the Round Table, we said that once upon a time major companies used to have a print order of 1,500,000 for heralds (that was years ago) and it dropped to a low of 150,000 (which was the cause of our lament). We thought then, and we think now, that the use and distribution of heralds is a good barometer of business at the box office. When it goes way down, business goes way off. And time proves our point.

Now, we are happy to say, figures printed in a 20th Century-Fox pressbook announce 1,646,000 heralds already in use for "The Day the Earth Stood Still"—with the promise that the total print order will pass 2,000,000 before the picture plays off the subsequent runs. That's progress; and furthermore, MGM and other companies have an equally good record to report.

Charles Einfeld, vice-president of 20th Century-Fox in charge of advertising and publicity, has provided two kinds of trailers for "Deadline, U.S.A."—with the belief that exhibitors would specify their preference. One is for action houses; the other a quieter approach. If you don't tell Mr. Einfeld which one you like best, how do you expect him to know your wishes, next time?

Harry K. McWilliams, president of Associated Motion Picture Advertisers, tells us that William W. Howard, vice-president of RKO Theatres, leads the procession in offering free tuition to any of his managers who choose to enroll for the AMPA course of instruction in advertising, publicity and exploitation, which will begin early in the Fall and probably extend over ten weeks or more of evening classes. Industry leaders and experts have volunteered to become members of the faculty, and the courses will include first-hand study of the elements from which our industry practice is derived.—Walter Brooks

Hail Columbia Happy Landing

Howard LeSieur, Harry McWilliams and others of the lively Columbia advertising and exploitation staff in New York and throughout the country, are always coming up with promotion pictures to show their skills, stunts that are potent at the box office and which sell tickets for the movies. On this page, we assemble current displays, landed in various cities.

In Baltimore, the Town theatre dressed an attractive girl in a wedding gown, as street ballyhoo for "The Marrying Kind."



And also in Baltimore, Mickey Rooney was present in person for a television appearance for "Sound Off" at the Mayfair theatre. Mickey has been touring Eastern cities for the benefit of his newest picture.

Dean Davis, manager of the Center theatre, Oklahoma City, arranged a rose tieup for the opening of "The Marrying Kind."



Sydney Hoffman, manager of the Metropolitan theatre in Washington had an exciting display on "Okinawa" donated for the purpose by the United States Navy, who had a particular reason to be interested in the picture.



Al Plough, manager of the Stanton theatre in Philadelphia dressed his ushers in stripes a week before the opening of "My Six Convicts"—with this interesting result, when you saw them in group formation.

"Parkie" the **SHOWMEN IN ACTION** Gadget King

Pearce Parkhurst, widely known as the super showman of the drive-in theatre field, has opened the Lansing Drive-In for the season, and his current contribution to the Round Table is his campaign book for the opening, with an added pocket, something like a kangaroo's, for the assortment of gadgets that he gave away to all comers, by way of welcome and renewed enthusiasm for drive-ins. His newspaper ads and direct-mail and radio tieups are in his usual style, which means good, with some added artwork this year, but it's the gadgets that we propose to list, for your amazement.

First, there's a pocket comb for Dad, a combination key-ring and coin purse for Mom, a good luck four-leaf clover for a pocket piece, a whistle for junior, a package like a match book which, however, contains nail files and hand aid in very compact form, a kitchen or wall memorandum that you can write on and rub it off by lifting the page, a combination ice-scraper and coat hanger, which intrigues us, for if you want to scrape a bit of ice you just ask a bystander to hold your coat a minute. There's more but that's enough to give you an idea of what's new at the L. D. I. T.

Loew's Hold-Overs in Cleveland Theatres

Ted Barker, in charge of advertising and publicity for five Loew's theatres in Cleveland, Ohio, used a big display ad to tell the folks that for the first time in history, attractions playing in all five theatres were held over, an event which deserved more than usual attention. "Singin' in the Rain," "Greatest Show on Earth," "Sailor Beware," "Detective Story" and "Lion and the Horse" were the five features.

Dennis Rich, manager of Warner's Cameo theatre, Bristol, Conn., promoted a washing machine to give away on "Bend Sin Night" with the sponsorship of a local dealer.

Tony Masella had his picture on page one as the general chairman of the 1952 Cerebral Palsy campaign in Meriden, Conn., in which Loew's Poli-Palace theatre is a focal point.

Martin Davis sends in a set of six giant-size postcards on "Hans Christian Andersen," which Samuel Goldwyn is providing for exhibitors to mail out to selected lists.

Tillie Pysysk co-signs the report with Joe Boyle, manager of Loew's Poli, Norwich, Conn., on "Skirts Ahoy," and it looks like a picture she could handle with distinction.

The Oklahoma Chapter of the Citizens Committee on Un-American Activities is the sponsor for "My Son John" at the Tower theatre, Oklahoma City, with their own newspaper advertisement in the *Daily Oklahoman*.

Leonard Worley, beloved old-time showman at the Madison theatre, Peoria, Ill., rounded up a four-page cooperative advertising section in the *Peoria Journal* for "The Greatest Show on Earth."

Don Kinloch, manager of the Mt. Dennis theatre, Mt. Dennis, Ont., says his is a pretty lively place, fourteen miles from Toronto, 610 seats, and a full house every night, so he has no complaints. Finds the names of old friends from overseas in the "Round the World" Managers' Round Table.

Harry A. Rose, manager of Loew's Poli Majestic theatre, Bridgeport, who is a consistent showman with every attraction he plays, says he is saving up something extra good as an entry for the Quigley Awards.

Butch Schlax, manager of the Kenosha theatre, Kenosha, Wisc., heralded a "Roman Holiday" in his town for the opening of "Quo Vadis" with a full-page cooperative ad.

Bob Walker, manager of the Unitah theatre, Fruita, Colo., gave a day to the "Old Folks" with guest tickets for those past 60 years of age.

Sid Kleper, manager of Loew's College theatre, New Haven, one of the first to turn in a campaign on "When in Rome"—which has been advertised from Rome itself.

William F. Connolly's good campaign on "Wild Blue Yonder" from the Steuben theatre, Hornell, N. Y., entered for the Quigley Awards in the second quarter from the Finger Lake country.

Bill Brown, manager of Loew's Majestic theatre, Evansville, Ind., submits "another in the chain of campaigns to try for the Quigley Awards"—with this entry on "Steel Town" looking towards top honors.

Ted Davidson, manager of Warner's Ohio theatre, Lima, turning in one of his well-rounded efforts on "Snow White" which made a good combination with "Land of Everyday Miracles."

John DiBenedetto, manager of Loew's Poli-Worcester theatre, happy with the sports page tear sheets which he garnered as publicity for "The Pride of St. Louis."

"Mealtime Magic" Is Box Office Magic



MGM's Pete Smith Specialty, "Mealtime Magic," had a world premiere at the State theatre, Eau Claire, Wisconsin, complete with Hollywood searchlights and all the trimmings. It was something to contemplate, for a short subject. The premiere was kicked off



with the sponsorship of the Pressure Cooking Institute and the American Gas Association, but behind all that is a nation-wide promotion on the part of the Lynn Farnol agency and MGM's highpower exploitation department. Climax of the Eau Claire premiere was



the presentation of Presto Cookers to prize-winners in a contest run jointly by the State theatre and radio station WEAU. Local high school band had a special field day, working with Kleig lights and throngs of local folks crowding into the theatre to participate.

QUIGLEY AWARDS CONTENDERS

GEORGE ATTON
Santa Cruz
Santa Cruz, Calif.

FRAN AIELLO
Manor, Vandergrift, Pa.

A. E. ARNSTEIN
58th Street, New York

JAMES W. BERGEN
Greenpoint, Brooklyn

JOSEPH S. BOYLE
Poli, Norwich, Conn.

BILL BROWN
Majestic
Evansville, Ind.

A. M. CARPENTER
Odeon
Manchester, Eng.

R. CASAMASSINE
Franklin, New York

EUGENE E. COLE
Drive-In, Jackson, Mich.

WILLIAM CONNOLLY
Steuben, Hornell, N. Y.

BOB COX
Kentucky, Lexington, Ky.

FRED CURTICE
Esquire
Sacramento, Calif.

J. DI BENEDETTO
Poli, Worcester, Mass.

J. W. ELLIS
Odeon, Chester, Eng.

R. E. FOX
Ritz, Wigan, Eng.

JAMES FITZGERALD
Castle Hill, New York

C. EDWARD FORCE
Orpheum, Brooklyn

SAM GILMAN
State, Syracuse, N. Y.

IRVING GOLD
86th Street, New York

CHARLES GRAZIANO
Paramount
Syracuse, N. Y.

J. GREENBERGER
Prospect, Brooklyn

BOB HARRIS
Ritz, Sanford, Fla.

J. C. HEARNS
Proctor
Mt. Vernon, N. Y.

HERB HEINTZ
Keith, Flushing, N. Y.

HAROLD HELLER
Dyker, Brooklyn

D. HUGHES
Regal
Cheltenham, Eng.

K. HUGO
Gaumont, Finchley, Eng.

A. JENKINS
Vogue, Vancouver, Can.

LEON KELMER
Albee, Brooklyn

SID KLEPER
College
New Haven, Conn.

A. KOCH
Proctor
New Rochelle, N. Y.

R. E. LEACH
Playhouse
Windsor, Eng.

TOMMY LEE
Harris, Warren, Ohio

LARRY R. LEVY
Colonial, Reading, Pa.

T. W. LEWIS
Odeon, Chester, Eng.

V. LIGUORI
RKO, New York

R. S. LINDAMOOD
Vogue
Lees Summit, Mo.

JOHN P. LOWE
Garden
Greenfield, Mass.

J. C. LUND
State, Aliquippa, Pa.

HARRY LYONS
Madison, Brooklyn

JIMMY MC NEIL
Majestic
Brownsville, Tex.

RAY MALONE
Alden, Jamaica, N. Y.

FRANK MANENTE
Esquire, Toledo, O.

ROBERT R. MEYERS
Burbank, San Jose, Cal.

L. MITCHELL
Princess, Barnsley, Eng.

S. V. MURDOCH
Corona, Liverpool, Eng.

P. NEMIROW
Chester, New York

J. D. NEVISON
Erlan, Philadelphia, Pa.

VIC NOWE
Odeon, Hyland, Can.

G. J. PAIN
Gaumont
Glasgow, Scot.

R. W. PARKER
Regal, Torquay, Eng.

E. G. PIKE
Odeon, Southend, Eng.

ALEX G. PLUCHOS
Keith's
White Plains, N. Y.

CLAYTON O. PRUITT
Coliseum, New York

MORRIS ROCHELLE
Strand
Far Rockaway, N. Y.

RICHARD REYNOLDS
Marble Hill, New York

JACK REIS
Royal, New York

E. RICHARDSON
Granada, Cleveland, O.

TRUMAN RILEY
Rialto, Denison, Tex.

HARRY A. ROSE
Majestic
Bridgeport, Conn.

MARTIN ROSEN
Fordham, New York

MORRIS ROSENTHAL
Poli, New Haven, Conn.

CHAS. SEUFERLING
Keith's
Richmond Hill, N. Y.

HAROLD SHAMPAN
Gaumont
Islington, Eng.

MURRAY SHARF
State, Newark, N. J.

JACK SIDNEY
Century, Baltimore, Md.

A. SIDI
Regal, Manchester, Eng.

FRED E. SMITH
Kenmore, Brooklyn

BOYD SPARROW
Warfield
San Francisco, Calif.

L. J. THOMPSON
State, Menomonie, Wis.

MAXWELL LEVINE
Tilyou, Brooklyn

BILL TRAMBUKIS
Loew's, Harrisburg, Pa.

BOB WALKER
Uintah, Fruita, Colo.

D. H. WESTERN
Regal, Torquay, Eng.

J. W. WILKINSON
Elite
Middlesbrough, Eng.

DAVID B. WILLIAMS
Gaumont, London, Eng.

ANSEL WINSTON
Grand, Chicago, Ill.

S. H. WINTERSON
Haymarket
Newcastle, Eng.

"KANGAROO!"

IS THE FIRST AMERICAN MOTION PICTURE FILMED IN AUSTRALIA!

More than a year ago, Twentieth Century-Fox sent Maureen O'Hara, Peter Lawford, Finlay Currie, Richard Boone and director Lewis Milestone, together with Technicolor cameras and a complete production unit, 9200 miles to film the adventure romance "Kangaroo!" in the rugged Flinders ranges in the primitive heart of Australia.

Here was a story so integrally blended with its locale that only in the wild rawbush country of the Australian Desert could it be vitally realized on the screen.

Amazing, savage wonders of the last-discovered continent were captured by the Technicolor cameras: the world's strangest beasts—giant lizards, wombats, dingos, bull-ants, emus—extinct everywhere else for millions of years. And against this strange, prehistoric wonderland is played an unusual romance and adventure story of the present century—of a wild Irish beauty and a misguided, marauding bushranger—of gamblers and cattle-thieves, stockmen and hard-riding troopers.

The cameras recorded the sight and sound of aborigines in the exciting dance of the Coroboree—the sinister chant of spear-throwing Abos. They caught the thunder of thirst-crazed herds, the scream of the boomerang—and a bull-whip fight never before seen on the screen.

This is "Kangaroo!"—the cry of wonderful adventure—from the fabulous continent that time forgot. It is a thrilling new experience.

Make it a point to see "Kangaroo!"—it will have its premiere at the Roxy Theatre, next Friday, May 16, with special preview showings all day Thursday.



(One of the co-op newspaper ads described on the opposite page.)

"Kangaroo" Leads With Co-Op Ads

The newspaper advertisement on the opposite page is one of three that is being used for the opening of the new 20th Century-Fox picture "Kangaroo" at the Roxy theatre, and is a sample of the type and kind of newspaper advertising that will be underwritten on a cooperative basis by the company in 488 cities and towns where the film will have openings in the immediate future. An appropriation of \$500,000 has been provided for this largest of all cooperative advertising ventures at the point of sale.

The Round Table is especially grateful for this new evidence of selling at the box office line, following, as it does, the same sort of pre-selling effort from the same production source. We have long been convinced that the place to advertise is where and when the public lays down its cash to buy tickets, and not months in advance of playdates, for the public just doesn't remember whether or not it has seen, or wants to see, a certain picture. You can't sell motion pictures like toothpaste, and have the druggist order.

In addition to the cooperative newspaper space, the company will provide a national 24-sheet billboard campaign, thus proving our belief in 24-sheets as the best poster copy to sell movies, and a 21-day teaser campaign in all key city areas, which will alert subsequent-run audiences as well as downtown clientele. This teaser campaign includes newspaper, television and radio, in the manner made widely and favorably known by Charles Einfeld, vice-president of 20th Century-Fox, in charge of advertising and publicity. Few are they who haven't heard or seen his special kind of ballyhoo.

Reports From New "Farm Theatre"

Kenneth Elmore, manager of the Starette theatre, New Castle, Ind., reports that he has been transferred for the summer to the new Skydrome Drive-In theatre, and he likes it. Says the new theatre covers 15 acres and getting over the ground is good exercise, especially on busy nights. He calls it a "farm theatre" and we sort-of like that designation for a drive-in. Mothers received petunia plants from a local nursery as a "Mother's Day" gift, and the youngsters have ponies to ride, which are a regular part of the drive-in program.

They Dropped a Glove

Graham Kinslingbury, district manager for North Coast theatres, and publicist Anne Belfer, dropped 1,000 green gloves for front-page space in San Francisco newspapers, when "The Green Glove" opened at the Fine Arts theatre. They were worth money and tickets when properly identified by the public.

Selling Approach

MY SON JOHN — Paramount. Explosive drama of a scandal that rocked the nation! The FBI wants John—alive! The enemy wants John—dead! You'll be shocked by John's scandalous secret. The most exciting and controversial movie of the year. As a family affair, everyone should see it. One of the most timely, important and superb movies ever made. 24-sheet and other posters contain dramatic material for lobby and marquee cut-outs. There's a folder herald that keys the campaign and displays the advertising theme. A series of six teaser ads has good sustaining power and puts over the dramatic theme of the picture. Newspaper ads generally sell the picture with bold strokes, and play up the strong cast, Helen Hayes, Robert Walker, Van Heflin and Dean Jagger, but managers are warned to avoid the particular ad which has the headline "I was guilty to this extent, Mother—" Mat No. 302, because it is not representative of the picture or its contents. If such a situation ever existed, it was left on the cutting-room floor. Picture has very strong support by the American Legion, and there's a Legion Post in practically every community across the nation. You can do well to be on their side of a controversy. The *American Legion* magazine for May contains a full-page ad and praise for the picture. Paramount has presold this special picture with a special magazine campaign which includes *Christian Herald*, *Parents' Magazine*, *General Federation Clubwoman*, *Library Journal*, and other important publications.

BELLES ON THEIR TOES—20th Century-Fox. They're back. The "Cheaper by the Dozen" family, lining up for the comedy of the year. American's favorite family, in their hilarious growing-up story, that's funnier than before. They're back, big as life, moving next door to the nation's heart, as you watch them grow and grow and grow. 24-sheet and other posters make good comedy cut-outs for lobby and marquee display. There's a herald that contains all the best selling approach, to key your campaign in any situation. The *Gilbreth Family Album* is available as a series of special mats, and the family group picture is a must, in advertising or publicity. The teaser ads in small space have this desirable advertising style, and there are enough newspaper mats to supply any demand for size and shape. Floating ad mat and special ads for small communities, shown separately, are not necessarily an

improvement on others that are offered in the regular line-up. Managers don't have to be told to look only at one small group of ads, when they have minds of their own to make up. New York newspapers used a special series of teaser ads introducing each member of the family separately on small space, adding up to display on the amusement page, and these mats may be supplied in a pressbook supplement.

RANCHO NOTORIOUS — RKO - Radio Pictures. In color by Technicolor. Mistress of the west. She runs a ranch where anything goes. Here a guest can hide his crime, quench his thirst, betray or knife a man or woman—for a price. A boisterous tale of the old lawless west, a hunted man and a mystery woman, whose glamour drew them as a magnet draws steel. 24-sheet and other posters have glamorous shots of glamorous Marlene Dietrich and her glamorous underpinning. You'll have to admit she has something glamorous about her, for audience appeal. There's a strong herald in the same advertising style. Newspaper ad mats range from very big to program slugs, so you'll find what you want. Marlene looks good in the oversized ad mats, but then Marlene looks good period. You can get a gallery of stills for window displays, and the publicity mats are also good. A mat story strip, No. 6-X, will get space if you supply captions.

ABOUT FACE—Warner Brothers. In color by Technicolor. About youth! About song! About love! About fun! "About Face" is as happy a picture as you've ever seen. Left Face! Right face! and then a Baby Face made him "About Face"! The songs are all new—all swell. A pleasure parade of cadettin' and pettin' that you won't be forgettin'. No poster larger than a 6-sheet, but that contains some cut-out materials. There's a set of Color-Glo stills to sell Technicolor with color in the lobby. And a good 4-page herald that has all the right sales angles to sell a musical, color film of this character. Newspaper ad mats are okay, and in sufficient variety for size and shape to satisfy any showman. A set of three teaser ads in small space will serve many situations. Pressbook suggests a perfect street stencil: "About Face"—to the Strand! Five published songs make music and record shop tieups. Picture is based on military school atmosphere, and with graduation time, is a good attraction.

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"What the Picture did for me"

Columbia

FIRST TIME, THE: Robert Cummings, Barbara Hale—A great little comedy about a couple and their first baby—laughs all the way through. Guaranteed to please all types of patrons. Won't do a big business, which is a shame, as it is what the public should see to realize that "Moving Are Better Than Ever." Maybe it would do better with a different title.—S. D. Mitchell, Clemson Theatre, Clemson, S. C.

KANSAS CITY KITTY: Joan Davis, Bob Crosby—Joan is up to par in this and the comedy that ensues keeps the house in much laughter. Too few came, though—box office receipts just about 50% of normal, which won't meet the overhead here. Played Saturday, May 10.—Myron E. Kluge, Rainbow Theatre, Platte Center, Neb.

SON OF DR. JEKYLL: Louis Hayward, Jody Lawrence—This horror and mystery picture is not as gruesome as the original "Dr. Jekyll and Mr. Hyde." It is, however, full of excitement. LDIT rating: Fair. Played Friday, Saturday, May 9, 10.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Metro-Goldwyn-Mayer

ANGELS IN THE OUTFIELD: Paul Douglas, Janet Leigh—Paired this with "Mrs. O'Malley and Mr. Malone" to below average business, partially due to cold weather. Zany but enjoyable. Played Tuesday, Wednesday, April 15, 16.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

DEVIL'S DOORWAY: Robert Taylor, Louis Calhern—Business slightly above average. Paired with "Right Cross." Action plus improved weather helped the box office. Effectively done. Played Thursday, Friday, April 17, 18.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

TALL TARGET, THE: Dick Powell, Paula Raymond—A good murder picture that has some good acting, but that's all. Small town average business. Played Friday, Saturday, May 2, 3.—Tom Poulos, Paoima Theatre, Paoima, Colo.

Monogram

YELLOWFIN: Wayne Morris, Adrian Booth—An entertaining fisherman's story which is quite suitable for the second feature. It's a fast moving story with adventure, romance and laughs. LDIT rating: Fair. Played Sunday, Monday, May 4, 5.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Paramount

CROSSWINDS: John Payne, Rhonda Fleming—A nice picture from all angles—good plot, lots of action, very realistic, good color. Did average business in this small town. Played Wednesday, Thursday, April 30, May 1.—Tom Poulos, Paoima Theatre, Paoima, Colo.

DEAR BRAT: Mona Freeman, Edward Arnold—A good comedy for a double bill. Was liked here. Did average business in this small town. Played Friday, Saturday, May 2, 3.—Tom Poulos, Paoima Theatre, Paoima, Colo.

HERE COMES THE GROOM: Bing Crosby, Jane Wyman—Bing's best picture in five years. Will do in any situation. Small town patronage. Played Sunday, Monday, April 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

THAT'S MY BOY: Dean Martin, Jerry Lewis—Good Saturday night attendance, and would have been better if Lenten season had not been on. Would go well in toothball towns. Played Sunday, Monday, April 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

WARPATH: Edmund O'Brien, Dean Jagger—Good action picture. This is the kind of action picture needed for small towns, especially in color. Did average business Saturday night, April 19.—James Hardy, Shoals Theatre, Shoals, Ind.

WHEN WORLDS COLLIDE: Richard Derr, Barbara Rush—Teamed this with "Rhubarb." Put out extra heralds from N. S. S. on the show. Did above average business. We wish we could see the sequel. "After Worlds Collide." "Rhubarb" was the funniest thing we've seen for some time. The cat was excellent, and we always did like Ray Milland. Played Sunday, Monday, April 27, 28.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

RKO-Radio

BLUE VEIL, THE: Jane Wyman, Charles Laughton—Very good picture. The age makeup on Jane Wyman was perfect. Give it your best playing time. This picture should go in any situation. Jane is very popular around here. This picture was well liked by all who saw it and is the best picture I have seen in the last ten years. Played Sunday, Monday, April 6, 7.—James Hardy, Shoals Theatre, Shoals, Ind.

HIS KIND OF WOMAN: Robert Mitchum, Jane Russell—Sunday business was excellent, teamed with Republic's "This is Korea." Russell did well for us for several reasons. Played Sunday, Monday, May 4, 5.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

SLAUGHTER TRAIL: Brian Donlevy, Virginia Grey—A fast moving western, questionably enhanced by the addition of music throughout the film. Andy Devine, as usual, adds a great deal in the way of humor. LDIT rating: Good. Played Friday, Saturday, May 9, 10.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

TWO TICKETS TO BROADWAY: Tony Martin, Janet Leigh—Light musical teamed with Republic's "Post Office Investigator." Business well below normal, partly because of the weather and partly because musicals don't get to first base with our regular patrons. However, new faces do show up for them, and that's necessary. Played Tuesday, Wednesday, May 6, 7.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

Realart

BRIDE OF FRANKENSTEIN: Karloff, Colin Clive—Used as midnight show attraction on our regular Saturday night jamboree. Not only did excellent business, but the picture is well done and doesn't show its age. Played Saturday, May 10.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

THE CAT CREEPS: Paul Kelly, Noah Beery, Jr.—We doubled this with "Son of Dr. Jekyll" for a double header horror show this Saturday A. M. 12:00 to 3:00 A. M. Played Saturday, May 10.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

SHE-WOLF OF LONDON: June Lockart, Ian Wiley—It will get by on a one showing only for a midnight horror show. Played Saturday, May 3.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

SON OF FRANKENSTEIN: Basil Rathbone, Boris Karloff—Horrible! Good for one showing at mid-

night, even if it is old. Played Saturday, April 19.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Republic

FRONTIER PONY EXPRESS: Roy Rogers, Mary Hart—Now that you can see Roy Rogers on television and he has sold the exhibitors down the river, I am for not playing any more Roy Rogers' pictures and will welcome the day when I am through with his product. Have enjoyed enviable business in the past, but that day is gone. Played Friday, Saturday, May 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MILLION DOLLAR PURSUIT: Penny Edwards, Steve Flagg—This is a rather hit and miss criminal story, lacking in anything unusual but fairly interesting in spots. Suitable for the double headers. Once started, it moves along fairly well. LDIT rating: Fair. Played Tuesday, Wednesday, Thursday, May 6, 7, 8.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

STAR DUST AND SWEET MUSIC: William Marshall, Gail Patrick—Here is a nice little picture with a good cast that should do business, if your customers will accept reissues—our trade won't. Business here on this one was just about 50% of normal. Played Sunday, May 4.—Myron E. Kluge, Rainbow Theatre, Platte Center, Neb.

Twentieth Century-Fox

DAVID AND BATHSHEBA: Gregory Peck, Susan Hayward—Too heavy for small towns, but I did above average business on Saturday night. The acting was excellent. Played Sunday, Monday 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

MEET ME AFTER THE SHOW: Betty Grable, Macdonald Carey—Played against high school graduation services and did better than expected. Best picture Betty has made since "Mother Wore Tights." Did usual Monday night business. Played Sunday, Monday, April 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

PEOPLE WILL TALK: Cary Grant, Jeanne Crain—Very good picture but not recommended for children. Did average business both nights. Played Thursday, Friday, April 17, 18.—James Hardy, Shoals Theatre, Shoals, Ind.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru—A wonderful picture with plenty of laughs. Dan Dailey as the great Dizzy Dean is superb. Good baseball shots. The trailer was a little weak, but all patrons were pleased with the feature.—S. D. Mitchell, Clemson Theatre, Clemson, S. D.

United Artists

ANOTHER MAN'S POISON: Bette Davis, Gary Merrill—Brutally shocking, highly dramatic, it's the type of picture which requires more than a star, and United Artists is to be congratulated on selecting an actress like Miss Davis to put it over. Too heavy for our trade. LDIT rating: Fair. Played Sunday, Monday, May 4, 5.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

GUN CRAZY: John Dall, Peggy Cummins—This is (Continued on opposite page)

(Continued from opposite page)

strictly a gangster picture, classified in Canada as "Adult Entertainment." As soon as we hang out our sign "Adult Entertainment," we suffer very badly at the box office. We insist that our booker exchange any picture classed as adult entertainment if we hope to survive on a picture. Played Monday, Tuesday, May 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MAN WITH MY FACE: Barry Nelson, Carole Matthews—This wasn't a bad picture of its type, but these are being shown on television today and are losing their appeal. Played Friday, Saturday, May 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal International

BEND OF THE RIVER: James Stewart, Arthur Kennedy—A big production in Technicolor portraying the early settlement of Oregon. Plenty of action and a good story. Beautiful outdoor scenes.—S. D. Mitchell, Clemson Theatre, Clemson, S. C.

FLESH AND FURY: Tony Curtis, Mona Freeman—An unusual picture about a deaf boxer. Will hold the interest of the patrons throughout, as there is plenty of action and the story is good. Tony Curtis does a good acting job and is ably supported by Mona Freeman and Ian Sterling.—S. D. Mitchell, Clemson Theatre, Clemson, S. C.

Warner Bros.

CAPTAIN BLOOD: Errol Flynn, Olivia de Havilland—This is an old reissue and didn't have much draw. Too much opposition. Played Wednesday, Thursday, May 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CAPTAIN HORATIO HORNBLOWER: Gregory Peck, Virginia Mayo—A good picture with plenty of action, beautiful color and good support. Was well liked here, although we did a little less than average business. Small town patronage.—Played Sunday, Monday, Tuesday, April 27, 28, 29.—Tom Poulos, Paonia Theatre, Paonia, Colo.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—A fine picture that will please everyone. There is a good story and humor throughout. Cary Grant is excellent. Will do average business.—S. D. Mitchell, Clemson Theatre, Clemson, S. C.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—This is one of the best pictures for our type of audience which has come from Hollywood in some time. It is a splendid story of everyday American people and their trials and tribulations. Fine performances are turned in by all. The picture has fine family appeal, and this is one you can be proud to advertise with a personal endorsement over your own signature. You won't be sorry. LDIT rating: Excellent. Played Tuesday, Wednesday, Thursday, May 6, 7, 8.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

STRANGERS ON A TRAIN: Farley Granger, Ruth Roman—A good mystery with some thrills for the kids. Small town average business. Played Wednesday, Thursday, May 7, 8.—Tom Poulos, Paonia Theatre, Paonia, Colo.

TANKS ARE COMING, THE: Steve Cochran, Marie Aldon—Very good tank picture—something different in that line of war pictures. I played it on my worst nights and it did extra business. Play it any time—it will pull them in. Played Thursday, Friday, April 24, 25.—James Hardy, Shoals Theatre, Shoals, Ind.

VIRGINIA CITY: Errol Flynn, Humphrey Bogart—Very bad reissue. Played it on a single bill. Good for small towns and rural patronage.—James Hardy, Shoals Theatre, Shoals, Ind.

Jim Barnes Back In The Running

Jim Barnes, a favorite member of the Round Table, who is back at Warner's Huntington Park theatre, somewhere in greater Los Angeles (which means anywhere west of Las Vegas) after being at the Downtown in Hollywood, is back in the running with more entries for the Quigley Awards. Jim apparently gets more showmanship opportunities at the Huntington Park than elsewhere, for as soon as he settles down at his old headquarters, the campaigns begin to flow in. We especially like the photographs he sent in, which are aimed for a picture page in the Round Table Section.

Short Product in First Run Houses

NEW YORK—Week of May 19

ASTOR: *Story of Time*.....S. C. Goetz
Fantastique.....S. C. Goetz
Feature: Outcast of the Islands.....Lopert

CAPITOL: *Musiquix*.....MGM
Dog Trouble.....MGM
Feature: Carbine Williams.....MGM

CRITERION: *Rasslin' Rogues*.....Columbia
Hush My Mouse.....Warner Bros.
Feature: The Sniper.....Columbia

GLOBE: *Scout Fellow*.....Paramount
Accent on Balance.....20th-Fox
Feature: Denver & Rio Grande.....Paramount

MAYFAIR: *Spain*.....Republic
Off to the Opera.....20th-Fox
Feature: Outcasts of Poker Flat.....20th-Fox

PARAMOUNT: *They All Like Boats*.....Paramount
Movie Madness.....20th-Fox
Feature: Rancho Notorious.....RKO Radio

RIVOLI: *Fun at the Fair*.....Paramount
Big Sister Blues.....Paramount
Feature: Pride of St. Louis.....20th-Fox

ROXY: *City Slicker*.....20th-Fox
Conquering the Surf.....20th-Fox
Feed 'Em and Weep.....Monogram
Feature: Kangaroo.....20th-Fox

WARNER: *Sock-A-Doodle-Do*.....Warner Bros.
Switzerland Sportland.....Warner Bros.
Seeing Eye.....Warner Bros.
Feature: San Francisco Story.....Warner Bros.

CHICAGO—Week of May 19

CARNEGIE: *The Olympic Elk*.....RKO Radio
Feature: The Narrow Margin.....RKO Radio

SURF: *They All Like Boats*.....Paramount
Little Bo Peep.....Warner Bros.
Feature: The Man in the White Suit.....Universal

ZIEGFELD: *The Foolish Duckling*.....20th-Fox
Feature: Under the Paris Sky.....Discina

SHOWMEN IN ACTION

Joseph D. Nevison presented "The Monkey's Paw"—second in a series of stage plays produced by local talent, as part of a double-bill with "Sailor Beware" at the Erlen theatre in Philadelphia.

Pearce Parkhurst's weekly program from the Lansing Drive-In theatre, Lansing, Mich., is neatly printed by the Cato Show Print, Cato, N. Y., and has unusual merit.

Jerry Baker, manager of RKO Keith's theatre, Washington, arranged a tieup with Blue Ribbon Cigars for his opening of "Girl in Every Port," which stars cigar-smoking Groucho Marx.

Ed Linder, manager of the deluxe Ontario theatre in Washington, D. C., uses a letter to introduce himself and his theatre to members of his neighborhood audience.

Stephen Smolak, manager of the Academy theatre, Inglewood, Calif., says the box office figures looked like the good old days as a result of his promotion of "Sailor Beware."

Howard Burkhardt, manager of Loew's Midland theatre, Kansas City, made promotion tieups with record shops placing regular theatre display in windows, for "Singin' in the Rain."

Arnold Gould, city manager for Durwood theatres in Jefferson City, Mo., shows his good handling of a special front for "Quo Vadis" at the Capitol theatre.

C. H. Stewart, city manager for Interstate theatres in Waco, Texas, had a genuine elephant as street ballyhoo for "The Greatest Show on Earth" at the Waco theatre.

Francis Gill, manager of the Paonia theatre, Paonia, Colorado, and valued contrib-

utor to "What the Picture Did For Me," sends in samples of his good heralds and program calendar. He's right out in front with a premiere playdate on "Denver and Rio Grande."

E. Y. "Pappy" Stafford, manager of E. M. Loew's Miami Drive-In, Miami Fla., comes right up with photos of posters as requested by Mel Gold, of National Screen Service.

John G. Volz, manager of the Northwood theatre, Baltimore, advertises on his attractive program that "only our Cycloramic Screen, with its area of 62,802 square inches, can present shows like these."

Joseph M. Giobbia, manager of the Crown theatre, Hartford, is offering gift clocks to femme writers who send in the best letters on "Why I Like to Attend the Crown Theatre."

Ed Linder, manager of the Ontario theatre, uses the *Uptown Connecticut Avenue Shopper*, a neighborhood newspaper, as a real point-of-sale medium for his theatre.

Golden Gate Puts Over A Snow White Talent Hunt

Mark Alling, manager and Bill Blake, publicist, for the Golden Gate theatre, San Francisco, report extraordinary success with a "Snow White" Talent Hunt, in which they enlisted the services of Marsh Maslin, new columnist for the *Call-Bulletin*, who conducted a talent hunt among teenagers, with winners getting a one-week, round-trip to Mexico City. Maslin went along as escort for the prize-winners and turned in his own column every day for six days, enroute, resulting in 3,052 lines of pure advertising for the picture, the theatre and the contest. Mexican Tourist Bureau, who underwrote the winning tickets, were also beneficiaries for free publicity. Besides all that, Mexico City papers picked up the story, just to make an extra dividend.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,773 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick from Punkin Crick (Para.)	—	—	2	6	8
African Queen, The (UA)	30	8	2	1	—
Aladdin and His Lamp (Mono.)	—	—	2	2	2
An American in Paris (MGM)	13	45	26	39	9
Another Man's Poison (UA)	—	5	1	6	26
At Sword's Point (RKO)	—	8	9	7	6
Battle at Apache Pass (Univ.)	—	7	10	6	1
Belle of New York (MGM)	—	2	10	22	6
Bend of the River (Univ.)	24	44	25	2	—
Big Trees, The (WB)	—	2	8	9	2
Boots Malone (Col.)	—	—	3	12	11
Bright Victory (Univ.)	—	5	13	20	18
Bugles in the Afternoon (WB)	—	2	17	19	6
Callaway Went Thataway (MGM)	2	9	34	29	10
Calling Bulldog Drummond (MGM)	—	—	—	11	8
Carbine Williams (MGM)	2	1	2	—	—
Cimarron Kid, The (Univ.)	—	27	29	16	1
Close To My Heart (WB)	—	16	40	16	5
Deadline U. S. A. (20th-Fox)	—	1	6	1	3
Death of a Salesman (Col.)	—	—	9	5	10
Decision Before Dawn (20th-Fox)	—	1	27	42	5
Detective Story (Para.)	—	2	34	27	35
Distant Drums (WB)	30	46	35	10	4
Double Dynamite (RKO)	—	—	6	40	9
Elopement (20th-Fox)	—	14	22	32	13
Family Secret, The (Col.)	—	—	—	2	2
Finders Keepers (Univ.)	—	—	2	—	3
First Time, The (Col.)	—	2	6	—	2
Five Fingers (20th-Fox)	—	1	4	3	19
Fixed Bayonets (20th-Fox)	1	7	38	24	18
Flame of Araby (Univ.)	—	13	23	27	5
Flaming Feather (Para.)	—	1	14	8	3
Flash and Fury (Univ.)	—	—	1	4	—
For Men Only (Lippert)	—	—	3	2	5
Fort Osage (Mono.)	—	4	11	2	—
Girl in Every Port, A (RKO)	—	1	13	11	6
Girl on the Bridge (20th-Fox)	—	—	2	6	2
Golden Girl (20th-Fox)	—	9	34	64	17
Greatest Show on Earth, The (Para.)	9	—	—	—	1
Green Glove, The (UA)	—	—	4	—	1
Harlem Globetrotters, The (Col.)	2	16	9	2	—
Here Come the Nelsons (Univ.)	1	6	6	8	3
Hong Kong (Para.)	—	2	22	23	6
Hoodlum Empire (Rep.)	—	—	1	1	4
I'll Never Forget You (20th-Fox)	—	—	15	15	10
I'll See You in My Dreams (WB)	11	27	64	20	3
Indian Uprising (Col.)	—	—	5	7	1

	EX	AA	AV	BA	PR
Invitation, The (MGM)	—	3	18	21	7
I Want You (RKO)	—	5	30	20	8
It's a Big Country (MGM)	2	8	16	8	5
Jack and the Beanstalk (WB)	—	4	9	4	4
Japanese War Bride (20th-Fox)	1	10	23	11	1
Just This Once (MGM)	—	—	3	14	2
Lady Pays Off, The (Univ.)	—	3	9	25	5
Lady Says No, The (UA)	—	—	1	1	2
Las Vegas Story (RKO)	—	2	10	23	14
*Let's Make It Legal (20th-Fox)	1	5	22	43	12
Light Touch, The (MGM)	—	—	2	17	10
Lion and the Horse, The (WB)	—	—	1	4	—
Lone Star (MGM)	8	38	50	12	3
Love Is Better Than Ever (MGM)	—	—	5	8	9
Ma and Pa Kettle at the Fair (Univ.)	21	24	3	1	—
Macao (RKO)	—	2	3	—	—
Man in the Saddle (Col.)	3	21	34	8	4
Marrying Kind, The (Col.)	—	5	4	—	1
Meet Danny Wilson (Univ.)	—	—	3	17	13
Model and the Marriage Broker, The (20th-Fox)	—	3	16	33	11
Mutiny (UA)	—	—	3	2	2
My Favorite Spy (Para.)	8	20	4	21	—
My Six Convicts (Col.)	—	4	—	2	1
My Son John (Para.)	—	—	—	2	6
On Dangerous Ground (RKO)	—	—	5	13	3
Pandora and the Flying Dutchman (MGM)	—	11	23	10	2
Phone Call From a Stranger (20th-Fox)	—	7	19	27	24
Pride of St. Louis (20th-Fox)	4	9	12	2	—
Purple Heart Diary (Col.)	—	—	1	5	3
Quo Vadis (MGM)	11	7	1	—	—
Rancho Notorious (RKO)	—	—	2	7	4
Red Skies of Montana (20th-Fox)	—	3	4	42	6
Retreat, Hell! (WB)	2	17	22	7	8
Return of the Lonesome (20th-Fox)	—	2	9	4	6
River, The (UA)	—	3	2	—	1
Room For One More (WB)	10	37	28	23	2
Sailor Beware (Para.)	56	24	5	—	—
Scandal Sheet (formerly The Dark Page) (Col.)	—	—	2	2	—
Sellout, The (MGM)	—	—	1	8	4
Silver City (Para.)	—	6	43	32	4
Singin' in the Rain (MGM)	11	8	9	1	—
Snow White and the Seven Dwarfs (reissue)	—	5	5	4	1
Something To Live For (Para.)	—	—	1	5	3
*Son of Dr. Jekyll (Col.)	—	1	3	—	2
Starlift (WB)	3	35	54	27	6
Steel Town (Univ.)	—	4	15	6	1
Strange Door, The (Univ.)	—	—	4	6	2
Streetcar Named Desire, A (WB)	16	12	12	8	2
Yanks Are Coming, The (WB)	1	18	52	21	24
Yankee Doodle (RKO)	5	7	1	—	4
Ten Tall Men (Col.)	1	45	30	16	2
This Woman Is Dangerous (WB)	—	1	9	17	4
*Too Young To Kiss (MGM)	4	60	50	7	—
Treasure of Lost Canyon (Univ.)	—	—	5	—	6
Viva Zapata! (20th-Fox)	1	6	8	18	46
Weekend With Father (Univ.)	—	11	27	23	7
Westward the Women (MGM)	24	79	17	2	1
When Worlds Collide (Para.)	2	7	35	24	21
Wild Blue Yonder (Rep.)	9	15	26	13	2
Wild North, The (MGM)	—	6	7	10	3
With a Song in My Heart (20th-Fox)	11	28	7	—	—

The Product Digest

The Winning Team

Warner Bros.—Baseball Biography

The subject of this baseball biography is Grover Cleveland Alexander, known as "Alex the Great" back in the pre-World War I era and in the 1920s when he staged what has been called "the greatest comeback in sport." Ronald Reagan does a fine job as the pitcher but, despite the fact that it's a baseball film, it's Doris Day who makes this as winning a picture as the optimistic title indicates. She's loaded with personality, even in a comparatively non-singing role (she does one song) and with her on the sidelines, it's not difficult to understand how Alex went on to greatness. "The Winning Team" should mean box office in any season of the year.

The story is of fairly conventional pattern, following Reagan's course from rookie pitcher in Nebraska up to his biggest triumph in the Big Leagues when he pitched the St. Louis Cardinals to World Series victory over the New York Yankees in 1926. There were two setbacks in his career, as well as time out for overseas duty during the war. The first setback was a year suffering from double vision as a result of a blow on the head with a baseball, and the second, a direct result of the first, a succession of dizzy spells which came upon him after the war. The nature of this illness is never fully explained but it served to send him into a temporary tailspin which landed him eventually in a carnival sideshow, apparently finished in baseball.

His comeback from this defeat, backed principally by the trust of his wife and Rogers Hornsby, played by Frank Lovejoy, provides the film with its inspiration. The story concludes with Alexander's greatest victory, the 1926 Series when he faced some of baseball's immortals, including Ruth, Gehrig and Lazzeri. The film is smoothly paced and makes good use of actual newsreel footage of key games. The supporting performers, taking a cue from Miss Day and Reagan, are attractive and friendly, insuring the film top reception in just about any situation.

Bryan Foy produced and Lewis Seiler directed the screenplay by Ted Sheredman. Seeleg Lester and Merwin Gerard, based on a story by Lester and Gerard.

Seen at Warners' screening room in New York. Reviewer's Rating: Excellent.—VINCENT CANBY.

Release date, June 28, 1952. Running time, 98 minutes. PCA No. 15757. General audience classification.

Aimee Doris Day
Grover Cleveland Alexander Ronald Reagan
Rogers Hornsby Frank Lovejoy
Eve Miller, James Millican, Rusty Tamblyn, Gordon Jones, Hugh Sanders, Frank Ferguson, Walter Baldwin, Dorothy Adams, Bonnie Kay, Eddie, James Dowd, Fred Millican, Pat Flaherty, Tom Greenway, Frank MacFarland, Arthur Page, Tom Browne Henry, Larry Blake, Frank Marlowe, Kenneth Patterson, Bob Lemon, Jerry Priddy, Peanuts Lowrey, George Metkovich, Irving Noren, Hank Sauer, Al Zarilla, Gene Mauch

Kangaroo

20th-Fox—Western—In Australia

Partaking of the nature of a Western picture, "Kangaroo," filmed entirely in Sydney and West Australia in effective color by Technicolor, offers something quite different from the accepted and expected pattern in locale, scenic background and atmosphere.

As directed by Lewis Milestone from a story by Martin Berkeley and a screenplay by Harry Kleiner, the film has two sets of protagonists, the two fugitives who seek to lose themselves in the Australian bush and who become entangled romantically, and the fight of the ranchers of the area to save their cattle from the ravages of a bitter, parching drought. The effects of the drought on the cattle and the arid, dust-bowl character of the country have been caught most effectively by the camera, with the dying cattle, the hovering flocks of carrion birds and the cracked earth telling its own story dramatically. Robert Bassler produced and Robert Snoddy was associate producer.

Peter Lawford and Richard Boone are the two men, who, broke, happen upon each other, join forces, rob and shoot a gambling hall owner, and fall in with elderly Finlay Currie, in Sydney seeking a loan for his bush country ranch. They return there with him, meet Maureen O'Hara, his daughter, and seek to capitalize on the old man's search for a son he had abandoned many years before.

The story works itself out to the inevitable conclusion during the range roundup of the suffering cattle, which forms the highlight of the film, including a raging bush fire, a herd of terrified kangaroos in flight, a stampede of the cattle, all forming the background for a developing romance between Lawford and Miss O'Hara. Eventually, seeking escape, the two men leave, are followed by a trooper, whose life Lawford saves. Lawford and Boone fight it out with bull whips, Boone is killed and there is forgiveness for the survivor, as the rains finally come to ease the parched earth.

There are elements of the unusual in the picture for the alert showman.

Seen at the Roxy theatre, New York, where a matinee audience gave every evidence of close attention and interest. Reviewer's Rating: Good.—CHARLES S. AARONSON.

Release date, June, 1952. Running time, 84 minutes. PCA No. 15811. General audience classification.
Dell McGuire Maureen O'Hara
Richard Connor Peter Lawford
Michael McGuire Finlay Currie
Gamble Richard Boone
Chips Rafferty, Letty Croydon, Charles Tingwell, Ron Whelan, John Fegan, Guy Doleman, Rex Collins, Frank Ransom, Clyde Combs, Henry Murdoch

SHOWMEN'S REVIEWS ADVANCE SYNOPSIS SHORT SUBJECTS THE RELEASE CHART

Glory Alley

MGM—Drama With Songs

Much of the color, excitement and atmosphere of New Orleans' famous French Quarter is captured in "Glory Alley," a drama of a fighter laboring under a tremendous inferiority complex. It's a rather inconclusive tale, however, and its best elements are not those essential to the story line. These include some spritely dancing and singing by Leslie Caron, the fighter's girl friend, and some all-round performing by Louis Armstrong, with or without his trumpet, as the trainer. In the central role, Ralph Meeker gives evidence of being a screen personality to build and publicize.

Art Cohn's story and screenplay gets under way provocatively when Meeker, described as one of the most promising boxers of the day, bolts from the ring just before his big fight. The reasons subsequently are hinted at but not pursued with any sort of directness. Instead, there is a series of vignettes about Miss Caron and her blind father, Kurt Kasznar, who hates Meeker; a brief stint in the Army during which Meeker wins the Congressional Medal of Honor in Korea and returns home to find that medals aren't meal tickets; an unsuccessful eye operation for Kasznar, and other things. "Glory Alley," thus, is actually three or four stories, none fully developed.

The performers, however, are all fresh and talented and make much of individual scenes. Late in the picture Meeker's so-called cowardice is explained by the fact that he has forty-eight ugly stitches in his scalp as a result of a beating inflicted on him as a child by his father. Miss Caron almost stops the film with two delightful music hall numbers, including a vivacious "St. Louis Woman." Armstrong does two songs, of which the title number is one. Gilbert Roland is seen from time to time as a wise and mellow fight manager and friend.

Raoul Walsh's direction provides just the right New Orleans mood, broken by the Korean episode and never quite regained afterwards. Nicholas Nayfack produced.

Seen at the MGM screening room in New York. Reviewer's Rating: Good.—V. C.

Release date, June, 1952. Running time, 79 minutes. PCA No. 15741. General audience classification.
Rocks Barbarossa Ralph Meeker
Angela Leslie Caron
The Judge Kurt Kasznar
Gilbert Roland, John McIntire, Louis Armstrong, Jack Teagarden, Dan Seymour, Larry Gates, Pat Goldin, John Indrisano, Mickey Little, Dick Simmons, Pat Valentino, David McMahon, George Garver

Ivory Hunter

Universal-Rank—Thrills in Kenya

There have been many pictures about the African interior, but "Ivory Hunter" stands very different and apart from its predecessors for the one big reason that it has an interesting and unusual story.

Aside from this the film, beautifully photographed (Continued on following page)

(Continued from preceding page)

graphed in color by Technicolor, is packed with chills and thrills and some fine close-ups of wild beasts in ferocious and placid moments. It all adds up to Grade A entertainment suitable for all situations and audiences of all ages. With proper publicity and exploitation the exhibitor should be able to make out very nicely with "Ivory Hunter."

Produced by Michael Balcon, and directed by Harry Watt, who was also responsible for the story, "Ivory Hunter" is based on the true episodes leading to the creation of the National Parks of Kenya for the preservation of Africa's wild game.

Anthony Steel plays a young game warden, fed up with the wanton slaughter of the animals, who leaves his job and receives unofficial Government permission to control a 1,000-square-mile area as a sanctuary. However, since his status is not certified, the local commissioner is unable to help him to any great extent when ivory poaching goes on unchecked.

His wife and child in danger where they live within a few steps of where the wild beasts stalk, and his native workers having been bribed to desert him, Steel is ready to give up when he decides to give it one last try. The climax is thrilling as one of the ivory hunters is caught-handed and Steel proves that he is capable of controlling the area.

There are some excellent scenes, as for example when he is attacked by a leopard and saved by a native, or when he is trapping animals, or the wild ride along a mountainside chasing a poacher who has been posing as a photographer.

Another production value is the sensible dialogue in the screenplay by W. P. Lipscomb, Ralph Mart and Leslie Norman.

Steel is fine as the young warden and Dinah Sheridan shows fine understanding of the role as his wife. The supporting cast is good.

Reviewed at the Universal screening room in New York. Reviewer's Rating: Very Good. —CHARLES J. LAZARUS.

Release date, June, 1952. Running time, 97 minutes. PCA No. 15688. General audience classification. Robert Payton.....Anthony Steel Mary Payton.....Dinah Sheridan Manning.....Harold Warrender Jack Davies.....Meredit Edwards William Simons, Orlando Martins, Phillip Bickshaw, Jack Arundel Mallett, Kenneth Augustus Jeremy, Wallace Needham-Clark, Edmund Stewart, John Lawrence, Paul N'Gei, David Osteli, Johanna Kitau, Jafeth Ananda, Bartholomew Sketch

Wild Stallion

Monogram—Frontier Story in Color

Ben Johnson, a tip-top rodeo performer turned actor, and Edgar Buchanan, a tip-top character actor afoot or horseback, supply the ring of authenticity required by this story of an orphan boy's consuming devotion to a horse, an attachment spanning 32 years. The period is 1851-83, the principal scene is a cavalry outpost in or near the Dakotas, and there is some small-scale Indian fighting but no Civil War sequences or references in the story.

Filmed in Cinecolor, immensely effective in the open-country shots of horse herds roaming the range, the picture is free of plot clichés and is loaded with expert horsemanship. Good to look at, wholesome in content and connotation, without being juvenile, it is a decidedly different and useful frontier story.

Buchanan portrays a wild-horse hunter who comes upon a teen-age boy the day Indians have slain his parents and his five-month-old colt has escaped into the hills. Buchanan takes him to the cavalry fort to which he sells horses and there he grows to young manhood, when he (now played by Johnson) joins Buchanan in the horse hunting business, with the personal motive of finding and recapturing his colt. The animal, now head of a great herd, figures fundamentally in an exciting series of events which includes horse breaking, man-to-man fist fights, attack by Indians, attack by wolves, and eventually the winding up of a romantic thread running through the story and the happy retirement of Buchanan and the horse.

Walter Mirisch produced the picture, with a

keen eye to audience values, and Lewis D. Collins directed skillfully. Dan Ullman wrote the script, and Richard Heermance was associate producer.

Reviewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, April 27, 1952. Running time, 70 minutes. PCA No. 15744. General audience classification. Dan Light.....Ben Johnston Wintergreen.....Edgar Buchanan Martha Hyer, Hayden Rorke, Hugh Beaumont, Orley Lindgren, Don Haggerty, Susan Olin

Apache Country

Columbia—Gene Autry Western

One of the most pleasant Gene Autry films to come along in quite a while, "Apache Country" benefits principally from the easy-going personality of its star which, in this case, is reflected in the happily uncomplicated script. In addition, there are frequent intervals of song supplied by Autry and Carolina Cotton, some comedy by Pat Buttram and several Indian dances—the latter accompanied by brief, informative commentaries which the kids should like mighty fine.

The film, a Gene Autry Production produced by Armand Schaefer, shows Autry as Chief of Scouts for the Southwestern Cavalry, assigned by the President to crack a bandit ring using Indian raids as a cover-up for its nefarious activities. This he accomplishes, despite the usual obstructions and numerous close calls in not-so-well planned ambushes, with nonchalance and the aid of Buttram and Miss Cotton, manager of a medicine show. There are numerous gun fights and a couple of Indian raids, exciting but not particularly violent or bloody.

The pace throughout is good, as are all the production values. Old-timers will enjoy seeing Francis X. Bushman in the genial role of Indian Commissioner. The heavies of the piece are enacted by Harry Lauter, Mary Scott and Sydney Mason, all of whom get their due rewards. George Archainbaud directed the screenplay by Norman S. Hall.

Seen at Columbia screening room in New York. Reviewer's Rating: Good.—V. C.

Release date, May, 1952. Running time, 62 minutes. PCA No. 15711. General audience classification. Gene Autry.....Gene Autry Pat Buttram.....Pat Buttram Carolina Cotton.....Carolina Cotton Dave Kidrain.....Harry Lauter Mary Scott, Sydney Mason, Francis X. Bushman, Gregg Barton, Tom London, Byron Foulger, Frank Matto, Mickey Simpson, Cass County Boys, Tony Whitecloud's Jemez Indians

Kansas Territory

Monogram—Fightin' Western

This Wild Bill Elliott vehicle is a fightin' Western, as distinguished from a talkin' Western and a singin' Western, with more fists and bullets flyin', and more miles covered by more horses and horsemen than any but the die-hardest Western fan could be expected to ask for in his most demandin' minute. Elliott plays a vengeful brother of a fast drawin' desperado whose demise he sets out to level off by killing his killer, and this start keeps the proceedings rolling along at a right smart clip until a surprising plot twist ushers in an ending which relieves Elliott of the slaying job. He's on the move almost without pause from start to finish, convincing in a fast-moving performance. Sepia-tone dramatizes the terrain.

It's 1874 when Elliott, wanted by the law in Kansas for some Civil War activities no longer punishable, learns his brother has been shot to death in that territory and goes there determined to kill his killer. He's met by a marshal who's an old friend of his and tries to discourage his mission, unsuccessfully, and is thereafter shot at by one after another of an outlaw band headed by an unknown leader. Everybody he meets, friend and foe alike, tells him his brother was a no-good and deserved killing, but he refuses to be convinced and finally dares the man he suspects to meet him in the town street for one of those drawin' contests. The surprise finish prevents the slaughter, however, and builds a happy ending.

Vincent M. Fenelly produced the film, and Lewis D. Collins directed. Story and script were by Dan Ullman.

Reviewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, April 30, 1952. Running time, 65 minutes. PCA No. 15417. General audience classification.

Joe Daniels.....Wild Bill Elliott Carruthers.....House Peters, Jr. Peggy Stewart, Lane Bradford, Stan Jolley, Fuzzy Knight, Stan Andrews, Lyle Talbot, Marshall Reed, Terry Frost, John Hart, William Fawcett, Lee Roberts, Pierce Lyden, Ted Adams

Desert Passage

RKO—Holt Western

Tim Holt and his perennial partner Chito (Richard Martin), are back again, this time to cope with an ex-convict who comes back to a small town to retrieve \$100,000 in hidden loot.

As usual there is plenty of villainy to give action fans an hour of good, solid Western film fare. Some kind of novelty is provided by the fact that there is not one fist-fight throughout. But there is certainly plenty of other action to make up for this lack.

The story concerns—besides the parolee—several other underworld figures who are determined to lay their hands on the money, and the natural result is lawlessness on a few occasions. Holt and Martin set out to clear up the mess and bring the culprits to justice. Joan Dixon lends the feminine appeal as the daughter of the bank president who committed suicide after the original robbery. After a series of flights and pursuits, punctuated by gun battles, the villains are finally cornered and the stolen money goes to its rightful owners.

Herman Schlom, the producer, and Lesley Selander, director, have given "Desert Passage" the usual production values for this type of screen fare—a simple story line, good, robust action, and the barest hint of romance. Holt and Martin are their usual selves—the former the hero without heroics and the latter cheerful and providing the fun.

Reviewed at the RKO screening room in New York. Reviewer's Rating: Average.

Release date, May, 1952. Running time, 60 minutes. PCA No. 15680. General audience classification. Tim Holt.....Tim Holt Chito.....Richard Martin Emily.....Joan Dixon Carver.....Walter Reed John Dehner, Dorothy Patrick, Clayton Moore, Lane Bradford, Denver Pyle, Francis McDonald

ADVANCE SYNOPSIS

BLACK HILLS AMBUSH

(Republic)

ASSOCIATE PRODUCER—DIRECTOR: Harry Keller. PLAYERS: Allan "Rocky" Lane, Eddy Waller.

WESTERN. U. S. Marshal Allan "Rocky" Lane is on his way through the Black Hills to help his friend Eddy Waller who is having bandit troubles, when he comes across 16-year-old Michael Hall, a member of the bandit gang. Michael is softened up with kind treatment and with his trust in Rocky, he helps the marshal and Waller trap the bandits, a blood-thirsty crew, masterminded by a local lawyer and who have almost driven Waller to bankruptcy.

IVANHOE

(MGM)

PRODUCER: Pandro S. Berman. DIRECTOR: Richard Thorpe. PLAYERS: Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders. Technicolor.

DRAMA. The year is 1200. Ivanhoe, played by Robert Taylor, a loyal knight of King Richard the Lion Hearted, returns to England from the Third Crusade to raise ransom to free Richard who is held captive by the Austrians. There his efforts are obstructed by Prince John, who has designs on the throne, and by his henchman, George Sanders. Ivanhoe, after many trials and tribulations, is able to raise the ransom with the help of Rebecca (Elizabeth Taylor) and Rowena (Joan Fontaine), who also provide the drama with a love triangle.

SHORT SUBJECTS

CANDID MIKE, No. 3 SERIES No. 4 (Columbia)

Candid Microphone (4553)

Allen Funt first sets up shop in a neighborhood drug store where he badgers a young girl who is trying to learn a poem for school and a boy who is a steady user of the store's pay phone but never buys any drugs. Later he moves over to a premium store where he upsets a lady.

Running time 10 minutes

THE AWFUL TOOTH (Paramount)

Noveltoon in Technicolor (P11-7)

The cat, suffering from a toothache, gets out his remedy book, which recommends eating a crow. To make matters simple, a crow is sitting right outside the window fishing and singing. The simplicity stops there. The crow, who has a natural revulsion to being eaten, pulls all sorts of tricks on the suffering cat, leaving him at the end without a tooth.

Running time 7 minutes

THAT MAN RICKEY (RKO Radio)

Screenliner (24306)

Intimately connected with major league baseball for 40 years, Branch Rickey, executive vice-president and general manager of the Pittsburgh Pirates, has always concentrated on the development of young ball players. The baseball farm system, originated by Rickey in the 20's, is shown here, as well as numerous shots of current baseball greats like Carl Furillo, Jackie Robinson and Don Newcombe.

Running time 8 minutes

HAPPY-GO-WACKY (Columbia)

All-Star Comedies (4414)

Vera Vague, a nurse at a sanitarium, is persuaded by a patient, Chester Conklin, to go to his house and drive his relatives away. At the mansion, she feigns craziness, causing Minerva Urecal to call the asylum for help. Vera, in turn, calls the sanitarium only to learn that Conklin has been declared insane. Minerva is sent into hysterics when a canary becomes

lodged in her dress, so it isn't hard for Vera to convince the authorities that Minerva is crazy when the paddy wagon comes.

Running time 16 minutes

FOXY BY PROXY (Warner Bros.)

Merrie Melodies Technicolor Cartoon (8726)

Bugs Bunny disguises himself as a fox to draw off the hunters and hounds from their real prey. After leading the pack a merry chase, Bugs' disguise is discovered and the harassed hounds even things up with the tricky rabbit.

Running time 7 minutes

SWIMMER TAKE ALL (Paramount)

Popeye Cartoon Technicolor (E11-5)

Popeye and Bluto compete in an hilarious swimming race across the English Channel. Bluto, however, is an unethical contestant. Some of the obstructions he puts in Popeye's way include sneezing powder, a magnetic mine, sharks and some soft cement which hardens into a block around Popeye. Olive Oyl comes to the rescue with the can of spinach, though, and the end finds Popeye victorious.

Running time 7 minutes

HAND TO MOUSE (Warner Bros.)

Looney Tune Technicolor Cartoon (Re-release) (8306)

The mouse, finding himself in the clutches of a not-too-gentle lion, convinces the latter that he might be of assistance to him someday. Being somewhat thick, the lion lets him go—only to regret it when he learns the mouse has other plans.

Running time 7 minutes

HIGH BLOOD PRESSURE (Columbia)

Comedy Favorites (4434) (Re-release)

Gus Schilling and Richard Lane are stopped by a motorcycle cop when speeding toward the ball park. Just when it looks as if they'll spend the afternoon in jail, the cop mistakes Lane for his twin brother, a famous doctor. That gets them off the hook, but at the ball game they get involved in a wild free-for-all.

Running time 19 minutes

BLUEBIRD'S BABY (Columbia)

Color Favorites (Technicolor) (4606) (Re-release)

Finding a tiny baby abandoned on a doorstep, the bluebirds take the infant to Happyland. They undertake to entertain the child and provide a mother's care. Their efforts are futile and the baby sets up a cry for its mother. After a few setbacks they manage to locate the mother and restore her infant to her.

Running time 7 minutes

THE FRONTON GAMES (Paramount)

Grantland Rice Sportlight (R11-9)

The Sportlight makes a quick trip to Mexico City where sports fans thrill to bullfights, the rodeo and the fastest game in the world, jai alai which is played in a three-walled concrete enclosure known as a fronton. In addition to jai alai, there are other fronton games, including pala and fronton-tennis. In Mexico, jai alai occupies a position similar to that of baseball in the United States.

Running time 10 minutes

AT HOME WITH ROYALTY (RKO)

Screenliner (24208)

An intimate glimpse into the lives of Queen Juliana of Holland, her four daughters and her husband, Prince Bernhard. Among the many scenes are those showing the abdication of Queen Wilhelmina in favor of her daughter, the new queen's transferring sovereignty to the Republic of Indonesia and her welcome to Dutch troops home from Korea.

Running time 8 minutes

GHOST BUSTER (RKO Radio)

Comedy Special (23404)

Gil Lamb, a window washer at the *Daily Record*, wants to be a reporter and marry Carol Hughes, secretary to the city editor. When Gil hears of the mysterious disappearance of the nephew of the town's millionaire, he sets out to solve the case, which he does after disguising himself as a nurse and encountering numerous alleged "ghosts" at the millionaire's mansion.

Running time 18 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1347-1348 issue of April 26, 1952.

Feature Product by Company starts on page 1337, issue of April 26, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS			
				Issue	Page	Nat'l Groups	L. of D.	Herald Review	
AARON Slick from Punkin Crick (color) (5119)	Para.	Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245	AYC	A-2	Good
About Face (color) (122)	WB	Gordon MacRae-Eddie Bracken	May 31, '52	94m	Apr. 12	1313		A-2	Good
Across the Wide Missouri (color) (208)*	MGM	Clark Gable-Ricardo Montalban	Oct. 23, '51	78m	Sept. 29	1041	AY	A-2	Good
Adventures of Capt. Fabian (5101)	Rep.	Errol Flynn-Micheline Prella	Oct. 6, '51	100m	Sept. 29	1042	AY	B	Good
African Fury (formerly Cry, the Beloved Country) (Brit.)	UA	Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213		A-2	Excellent
African Queen (C)*	UA	Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169	AYC	A-2	Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	Apr. 27, '52		May 10	(S) 1358			
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B	Very Good
American in Paris, An (color)* (209)	MGM	Gene Kelly-Leslie Caron	Nov. 9, '51	113m	Sept. 1	997	AY	A-2	Excellent
Angel With the Trumpet (Brit.)	Snader	Eileen Herlie-Basil Sydney	Dec. 20, '51	98m	Dec. 15	1154		B	Average
Anne of the Indies (color) (134)	20th-Fox	Jean Peters-Louis Jourdan	Nov., '51	81m	Oct. 20	1065	AY	A-2	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S) Synopsis	Page		L. of D.	Herald Review
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178	A-2	Fair
African Fury (formerly Cry, the Beloved Country (Brit.))	UA	Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213	A-2	Excellent
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253	A-1	Very Good
Apache Country	Col.	Gene Autry	May, '52	62m	May 24	1374	A-1	Good
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	A-2	Good
Atomic City, The (formerly Los Alamos) (5120)	Para.	Michael Moore-Nancy Gates	June '52	85m	Apr. 12	1314	A-1	Good
BANNERLINE (206)	MGM	Sally Forrest-Lionel Barrymore	Oct. 12, '51	88m	Sept. 22	1033	AY	A-2
Barefoot Mailman, The (404)	Col.	Robert Cummings-Terry Moore	Nov., '51	83m	Nov. 10	1102	AY	A-1
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306	AYC	A-1
Because You're Mine (color)	MGM	Mario Lanza-Doretta Morrow	Not Set					
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1
Belles on Their Toes (color)	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1
Band of the River (color) (212)*	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1
Beware, My Lovely	RKO	Ida Lupino-Robert Ryan	Not Set					
Big Night, The	UA	John Barrymore, Jr.-Joan Lorring	Dec. 7, '51	75m	Nov. 10	1101	AY	B
Big Trees, The (color) (117)	WB	Kirk Douglas-Patrice Wymore	Mar. 29, '52	89m	Feb. 9	1229	AY	A-2
Bitter Springs	Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990		A-1
Black Hills Ambush	Rep.	Allan Rocky Lane	May 20, '52		May 24	(S) 1374		
Black Swan, The	20th-Fox	Tyrone Power-Maureen O'Hara (reissue)	June, '52		Oct. 17, '42			Good
Blackmailed	Bell	Mai Zetterling-Dirk Bogarde	Oct. 15, '51	73m	Sept. 15	1015		B
Blazing Forest, The (color)	Para.	John Payne-Susan Morrow	Dec., '52		Apr. 19	(S) 1322		
Blue Veil, The (263)*	RKO	Jane Wyman-Charles Laughton	Oct., '51	114m	Sept. 15	1015	AY	A-2
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1
Boots Malone (419)	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2
Border Saddlemates (5143)	Rep.	Rex Allen	Apr. 15, '52	67m	May 10	1358		Good
Brave Warrior (color)	Col.	Jon Hall-Christine Larsen	June, '52	73m	May 17	1366		Good
Bride of the Gorilla	Realart	Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m				A-2
Brigand, The (color)	Col.	Anthony Dexter-Jody Lawrence	June, '52		Mar. 29	(S) 1299		B
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313	AYC	A-1
Browning Version, The (Brit.) (281)	Univ.	Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093		A-2
Buffalo Bill in Tomahawk Territory	WB	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222		Average
Bugles in the Afternoon (color) (116)	UA	Ray Milland-Helene Carter	Mar. 8, '52	85m	Feb. 2	1221	AY	A-1
Bushwackers, The	Realart	John Ireland-Dorothy Malone	Nov., '51	70m	Jan. 5	1177		A-2
CAGE of Gold (Brit.)	Ellis	Jean Simmons-David Farrar	Dec., '51	83m	Feb. 2	1222		B
California Conquest (color)	Col.	Cornel Wilde-Teresa Wright	Not Set	79m	Apr. 19	(S) 1322		A-1
Callaway Went Thataway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109	AY	A-2
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1066	AY	Good
Captain Blood (110)	WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15, '51	98m	Jan. 11, '36			Very Good
Captain Boycott (Brit.)	Astor	Stewart Granger-K. Ryan (reissue)	Oct. 1, '51	93m	Nov. 29, '47			
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 19	(S) 1323		
Captive City	UA	John Forsythe	Apr. 11, '52	91m	Mar. 29	1297	AY	A-2
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1
Carbine Williams	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321		A-2
Caribbean (C)	Para.	Arlene Dahl-John Payne	Sept., '52					Very Good
Carrie	Para.	Jennifer Jones-Laurence Olivier	Aug., '52		June 2	(S) 1870		B
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349		A-1
Cat Creeps, The	Realart	Paul Kelly-Noah Beary, Jr. (reissue)	Dec., '51	57m	Apr. 13, '46			Average
Cat People, The (267)	RKO	Simone Simon-Kent Smith (reissue)	Feb., '52	73m	Nov. 14, '42			Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2
Christmas Carol, A (Brit.)	UA	Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1
Cimarron Kid, The (color) (213)	Univ.	Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	Good
Clash By Night	RKO	Barbara Stanwyck-Paul Douglas	June, '52	105m	May 17	1366		A-2
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	A-2
Cloudburst (Brit.)	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2
Colorado Sundown (5141)	Rep.	Rex Allen-Mary Ellen Kay	Feb. 8, '52	67m	Feb. 23	1246	AYC	A-1
Come Fill the Cup (106)	WB	James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033	A	B
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18, '51	65m				A-2
Criminal Lawyer (412)	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990	A	A-2
Cripple Creek (color)	Col.	George Montgomery-Karin Booth	Not Set		Mar. 29	(S) 1298		Good
Crosswinds (color) (5104)	Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973	AY	A-2
DANGER Is a Woman (French)	Discina	Henry Vidal-Maria Mauban	May, '52	92m	Apr. 26	1330		Good
Darling, How Could You (5108)	Para.	Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973	AY	A-2
David and Bathsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	June 22, '52		May 17	(S) 1367		Excellent
Deadline, U.S.A.	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282	AY	B
Death of a Salesman (423)	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298		A-1
Desert Fox, The (130)*	20th-Fox	James Mason-Jessica Tandy	Oct., '51	88m	Oct. 6	1050	AY	A-2
Desert of Lost Men, The (5063)	Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Dec. 15	1154		A-1
Desert Passage	RKO	Tim Holt-Joan Dixon	May, '52	60m	May 24	1374		A-2
Desert Pursuit (5209)	Mono.	Wayne Morris	May 6, '52	71m				A-1
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2
Devil Makes Three, The	MGM	Gene Kelly-Pier Angeli	Aug., '52		May 17	(S) 1367		Excellent
Diplomatic Courier	20th-Fox	Tyrone Power-Patricia Neal	July, '52		May 3	(S) 1350		
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1, '52	85m	Apr. 26, '47			Good
Distant Drums (color) (111)*	WB	Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126	AY	A-2
Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec., '51	80m	Nov. 10	1101	AY	A-2
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June, '52		Jan. 12	(S) 1186		B

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EDWARD and Caroline (French)	Comml.	Daniel Gelin-Anne Vernon	Apr., '52	90m	May 3	1350			Good
Elephant Stampede (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074	AY	A-1	Good
Elopement (141)	20th-Fox	Clifton Webb-Ann Francis	Dec., '51	82m	Nov. 17	1110	AY	A-2	Very Good
Encore (Brit.)	Para.	Roland Culver-Glynis Johns	July, '52	89m	Apr. 5	1305	AY	A-2	Excellent
FABULOUS Sonorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1, '52	80m	Mar. 29	1298	AY	A-2	Good
Faithful City, The (Israel)	RKO	Jamie Smith-John Slater	Apr., '52	86m	Apr. 5	1306	AY	A-1	Very Good
Family Secret, The (414)	Col.	John Derek-Lee J. Cobb	Dec., '51	85m	Oct. 27	1074	AY	B	Good
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov., '51	74m	Nov. 17	1110		A-2	Good
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25, '52	78m	May 10	1357		A-2	Good
Finder's Keepers (211)	Univ.	Richard Conte-Vanessa Brown	Jan., '52	74m	Dec. 22	1164	A	A-2	Fair
First Time, The (424)	Col.	Tom Ewell-Julia Adams	Feb., '52	89m	Jan. 26	1214	AY	A-2	Very Good
Five (391)	Col.	Robert Cummings-Barbara Hale	Oct., '51	93m	Apr. 14	802	A	A-2	Good
5 Fingers (208)	20th-Fox	William Phipps-Susan Douglas	Mar., '52	108m	Feb. 16	1237	AY	A-1	Very Good
Fixed Bayonets (140)	20th-Fox	James Mason-Danielle Darrieux	Dec., '51	92m	Nov. 24	1117	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ.	Richard Basehart-Michael O'Shea	Jan., '52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para.	Maureen O'Hara-Jeff Chandler	Feb., '52	78m	Dec. 22	1161	AY	A-1	Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Sterling Hayden-Arleen Whelan	Mar., '52	83m	Mar. 8	1261	AY	A-2	Good
Flight to Mars (5103) (color)	Mono.	Tony Curtis-Mona Freeman	Nov. 11, '51	72m	Nov. 10	1102			Good
For Men Only (5102)	Lippert	Marguerite Chapman-C. Mitchell	Jan. 11, '52	93m	Jan. 26	1214	A	A-2	Very Good
Force of Arms (102)	WB	Paul Henreid	Sept. 15, '51	100m	Aug. 18	981	AY	A-2	Good
Fort Defiance	UA	William Holden-Nancy Olson	Nov. 9, '51	81m	Nov. 10	1102		A-2	Good
Fort Osage (color) (5102)	Mono.	Dane Clark-Tracey Roberts	Feb. 10, '52	72m	Jan. 26	1215		A-1	Very Good
Francis Covers the Big Town	Univ.	Rod Cameron-Jane Nigh	Not Set		Mar. 22	(S)1291			
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Yvette Dugay	July, '52		Apr. 26	(S)1330			
GALLOPING Major, The (Brit.)	Souvenir	Donald O'Connor-Lori Nelson	Dec. 19, '51	82m	Oct. 13	1058			Good
Girl in Every Port, A (218)	RKO	Basil Radford-Janette Scott	Jan., '52	86m	Feb. 16	1237	AY	B	Good
Girl in White, The	MGM	Groucho Marx-Marie Wilson	May, '52	93m	Mar. 22	1289		A-1	Very Good
Girl on the Bridge		June Allyson-Arthur Kennedy							
(formerly The Bridge) (139)	20th-Fox	Hugo Hass-Beverly Michaels	Dec., '51	77m	Dec. 15	1154	A	B	Fair
Glory Alley	MGM	Leslie Caron-Ralph Meeker	June, '52	79m	May 24	1373			Good
Gobs and Gals (5128)	Rep.	Bernard Bros.-Cathy Downs	May 1, '52	88m	May 3	1350			Very Good
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov., '51	108m	Nov. 10	1101	AY	A-2	Excellent
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Not Set		Apr. 19	(S)1323			
Golden Horde, The (color) (134)	Univ.	David Farrar-Ann Blyth	Oct., '51	77m	Sept. 15	1014	AY	A-2	Good
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7, '51	75m					
Greatest Show on Earth (C)* (5130)	Para.	All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B	Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221	AY	A-2	Fair
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44				Excellent
Gunman, The (5252)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 21, '52	52m				A-1	
HALF-Breed (color)	RKO	Robert Young-Janis Carter	Not Set	81m	Apr. 19	1321		B	Good
Harem Girl, The (422)	Col.	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194	AY	A-1	Good
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074		A-1	Good
Has Anybody Seen My Gal? (226) (color)	Univ.	Piper Laurie-Charles Coburn	July, '52		May 3	(S)1350			
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb., '52	54m	Feb. 16	1238	AYC	A-1	Good
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	June 6, '52						
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193	AYC	A-1	Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12, '51	81m				A-1	
High Noon	UA	Gary Cooper-Grace Kelly	Not Set	85m	May 3	1349	AY	A-2	Very Good
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Oct. 21, '51	83m	Aug. 25	990	AY	A-2	Very Good
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23, '52	64m				A-1	
Holiday for Sinners	MGM	Keenan Wynn-Janice Rule	July, '52						
Honeychile (color) (5121)	Rep.	Judy Canova-Eddie Foy, Jr.	Oct. 20, '51	90m	Nov. 17	1110	AY	A-1	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Nov. 17	1110	AY	A-1	Fair
Hoodlum Empire (5105)	Rep.	Brian Donlevy-Claire Trevor	Apr. 15, '52	98m	Feb. 23	1246	AY	A-1	Good
Hot Lead (209)	RKO	Joan Dixon-Tim Holt	Oct., '51	60m	Oct. 27	1075	AY	A-2	Fair
Hotel Sahara (Brit.)	UA	Yvonne De Carlo-Peter Ustinov	Oct. 15, '51	87m	Sept. 15	1014	AY	B	Fair
Hour of Thirteen, The	MGM	Peter Lawford-Dawn Addams	June, '52						
House of Horrors	Realert	Robert Lowery-Virginia Grey (reissue)	Jan., '52	65m	Mar. 9, '46				Average
Hunchback of Notre Dame, The (266)	RKO	Charles Laughton-M. O'Hara (reissue)	Feb., '52	117m					
I DON'T Care Girl, The (C)	20th-Fox	Mitzi Gaynor-David Wayne	Not Set		May 10	(S)1358			
I Want You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good
Igloo	Realert	Native Cast (reissue)	Jan., '52	60m					
I'll Never Forget You (formerly Man of Two Worlds) (color) (142)	20th-Fox	Tyrone Power-Ann Blyth	Dec., '51	90m	Dec. 8	1133	AY	A-1	Very Good
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133	AY	A-2	Excellent
In a Padded Cell	Realert	Olsen and Johnson (reissue)	Feb., '52	69m					
Indian Uprising (color) (417)	Col.	George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170	AY	A-1	Good
Invitation, The (130)	Univ.	Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214	AY	A-2	Very Good
Island of Desire (formerly Saturday Island) (C)	UA	Linda Darnell-Tab Hunter	June 20, '52	103m	Mar. 22	(S)1291		B	
It's a Big Country (215)	MGM	All Star Cast	Jan. 4, '52	89m	Nov. 24	1117	AY	A-1	Very Good
Ivanhoe (color)	MGM	Robert Taylor-Elizabeth Taylor	Aug., '52		May 24	(S)1374			
Ivory Hunter (color) (Brit.)	Univ.	Anthony Steel-Dinah Sheridan	June, '52	97m	May 24	1373			Very Good
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12, '52	78m	Apr. 5	1306	AYC	A-1	Good
Japanese War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	63m	Mar. 29	1298			Average
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, '51	119m				A-2	
Jim Thorpe—All American (101)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885	AYC	A-2	Excellent
Joe Palooka in Triple Cross (5118)	Mono.	Joe Kirkwood	Sept. 16, '51	60m	Sept. 22	1034		A-1	Good
Journey Into Light (132)	20th-Fox	Sterling Hayden-Vivica Lindfors	Oct., '51	87m	Sept. 1	998	A	A-2	Good
Jumping Jacks	Para.	Dean Martin-Jerry Lewis	July, '52		Mar. 15	(S)1283	AYC		
Jungle Jim in the Forbidden Land (429)	Col.	Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	AYC	A-1	Good
Jungle of Chang (208)	RKO	Documentary of Siam	Nov., '51	67m	Nov. 17	1110	AY	A-1	Good
Jungle Manhunt (411)	Col.	Johnny Weissmuller-Sheila Ryan	Oct., '51	66m	Oct. 6	1050	AY	A-1	Good

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Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June, '52	Apr. 26	(S) 1330		A-2	
Just for You (color)	Para.	Bing Crosby-Jane Wyman	Sept., '52	Mar. 1	(S) 1254			
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar., '52	Jan. 19	1193	AY	A-2	Good
KANGAROO (color)	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52	May 24	1373			Good
Kansas Territory (formerly Vengeance Trail) (5225)	Mono.	Bill Elliott-Peggy Stewart	Apr. 20, '52	May 24	1374			Good
Kid from Amarillo, The (488)	Col.	Charles Starrett-Smiley Burnette	Oct., '51	Oct. 27	1075	AY	A-1	Fair
Kid Monk Baroni	Realert	Richard Robert-Bruce Cabot	May, '52	Apr. 26	1329		B	Average
Konga, The Wild Stallion (418)	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52					
LADY from Texas, The (color) (136)	Univ.	Mona Freeman-Howard Duff	Oct., '51	Sept. 22	1033	AY	A-1	Good
Lady in the Iron Mask	20th-Fox	Louis Hayward-Patricia Medina	June, '52					
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	May 1, '43				Good
Lady Pays Off, The (202)	Univ.	Linda Darnell-Stephen McNally	Nov., '51	Oct. 20	1065	AY	A-2	Very Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	Feb. 23	1246		A-2	Average
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	Dec. 1	1125		B	Fair
Laramie Mountains (485)	Col.	Charles Starrett-Smiley Burnette	Apr., '52	Apr. 12	1314	AYC	A-1	Fair
Las Vegas Story (217)	RKO	Jane Russell-Victor Mature	Feb., '52	Jan. 5	1177	A	B	Good
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1, '52			AY	A-1	
Laughter in Paradise (Brit.)	Stratford	Alistair Sim-Fay Compton	Nov. 11, '51	Dec. 1	1125			Very Good
Laura	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	Oct. 14, '44				Good
Lavender Hill Mob, The (Brit.) (280)	Univ.	Alec Guinness-Stanley Holloway	Oct., '51	Oct. 20	1067	AY	A-2	Very Good
Lawless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7, '51				A-1	
Leadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22, '52	Mar. 29	1298	AY	A-2	Good
Leave Her to Heaven (color)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	Dec. 29, '45				Good
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Sept. 28, '51				A-1	
Les Miserables (Ital.)	Lux	Gino Cervi-Valentina Cortesa	Mar. 24, '52	Mar. 22	1291		A-2	Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov., '51	Oct. 27	1073	A	B	Good
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7, '51	Nov. 3	1094	A	B	Good
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	Mar. 22	1290	AYC	B	Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	May 3	1350		B	Average
Lone Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	Dec. 22	1161	AY	A-1	Very Good
Longhorn, The (5223)	Mono.	Bill Elliott	Nov. 25, '51	Oct. 20	1066		A-1	Very Good
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	Feb. 9	1230	AY	A-2	Good
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct., '51	Oct. 20	1066	AY	A-2	Good
Lovely to Look At (color)	MGM	Kathryn Grayson-Howard Keel	July, '52	Apr. 19	(S) 1322			
Lure of the Wilderness (formerly Land of the Trembling Earth) (color)	20th-Fox	Jean Peters-Jeffrey Hunter	July, '52	Apr. 19	(S) 1322			
Lydia Bailey (color)	20th-Fox	Dale Robertson-Anne Francis	June, '52	Mar. 1	(S) 1255		A-2	
MA AND PA Kettle at the Fair (216)	Univ.	Marjorie Main-Percy Kilbride	Apr., '52	Mar. 22	1290	AYC	A-1	Very Good
Macao (224)	RKO	Robert Mitchum-Jane Russell	Apr., '52	Mar. 29	1297	A	B	Good
Magic Carpet, The (410) (color)	Col.	Lucille Ball-John Agar	Oct., '51	Sept. 29	1042	AY	A-1	Good
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52				A-2	
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52				A-1	
Man in the Saddle (color) (420)	Col.	Randolph Scott-Joan Leslie	Dec., '51	Nov. 17	1109	A	A-2	Good
Man in the White Suite, The (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	Apr. 5	1306	AY	A-1	Very Good
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52					
Man With a Cloak, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19, '51	Oct. 6	1050	AY	B	Fair
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 3, '52	Apr. 5	1305		A-2	Very Good
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '52	Mar. 15	1281	AY	A-2	Excellent
Maytime in Mayfair (Brit.) (C)	Realert	Anna Neagle-Michael Wilding	Apr., '52	Apr. 26	1329		A-2	Fair
Medium, The	Lopert	Marie Powers-A. M. Alberghe	Not Set	Sept. 15	1013		A-2	Excellent
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	Jan. 19	1193	AY	A-2	Good
Minnesota (color)	Rep.	Rod Cameron-Ruth Hussey	Not Set	Apr. 19	(S) 1322			
Mr. Congressman	MGM	Van Johnson-Patricia Neal	July, '52	May 17	(S) 1367			
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Donlan	Sept. 21, '51	Aug. 18	982	AY	A-2	Fair
Mr. Imperium (color) (203)	MGM	Lana Turner-Ezio Pinza	Sept., '51	May 12	845	AY	A-2	Fair
Mr. Peek-A-Boo (Fr.)	UA	Joan Greenwood-Bourvil	Oct. 21, '51	Sept. 22	1033	AY	A-2	Very Good
Mob, The (407)	Col.	Broderick Crawford-Betty Buehler	Oct., '51	Sept. 8	1006	AY	A-2	Good
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Crain-Thelma Ritter	Jan., '52	Nov. 24	1117	AY	B	Excellent
Montana Territory (color)	Col.	Lon McAllister-Wanda Hendrix	June, '52	May 3	(S) 1350			
Mummy, The	Realert	Boris Karloff-David Manners (reissue)	Dec., '51	Dec. 3, '32	27			
Mummy's Curse, The	Realert	L. Chaney, Jr.-Virginia Christine (reissue)	Dec., '51					
Murder in the Cathedral (Brit.)	Classic	Fr. John Groser-Alexander Gauge	Mar. 25, '52	Apr. 5	1307		A-1	Good
Mutiny (color)	UA	Patric Knowles-Angela Lansbury	Mar. 14, '52	Mar. 1	1254	AY	A-1	Fair
My Favorite Spy (5110)*	Para.	Bob Hope-Hedy Lamarr	Dec., '51	Oct. 6	1049	AY	A-2	Excellent
My Six Convicts (430)	Col.	John Beal-Gilbert Roland	Mar., '52	Mar. 15	1281	AY	A-2	Excellent
My Son, John (5116)	Col.	Helen Hayes-Van Heflin	Apr., '52	Mar. 22	1289	AY	A-1	Excellent
NARROW Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	Apr. 12	1314		A-2	Good
Navajo	Lippert	Navajo Indian Cast	Feb. 12, '52	Feb. 9	1230	AY	A-1	Very Good
Never Take No for An Answer (Brit.)	Southern	Denis O'Dea-Vittorio Manunta	Apr. 9, '52	Mar. 15	1282		A-1	Good
Night Raiders (5251)	Mono.	Whip Wilson	Feb. 3, '52				A-1	
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52	Mar. 22	1291	AY	A-1	Good
No Highway in the Sky								
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct., '51	July 21	937	AY	A-2	Very Good
No Resting Place (Irish)	Classic	Michael Gough-Eithne Dunne	Not Set	Apr. 26	1329			Good
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	May 10	1357		B	Good
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51				A-1	
OBSSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Sept. 7, '51	Sept. 1	998		B	Fair
Okinawa (432)	Col.	Pat O'Brien-Richard Denning	Mar., '52	Mar. 1	1254	AY	A-1	Fair
Oklahoma Annie (color) (5122)	Rep.	Judy Canova-John Russell	Mar. 24, '52	Apr. 12	1314	AYC	A-1	Good
Old West, The (473)	Col.	Gene Autry	Jan., '52	Jan. 12	1186	AYC	A-1	Average
On Dangerous Ground (215)	RKO	Robert Ryan-Ida Lupino	Jan., '52	Dec. 1	1125	A	A-2	Very Good
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	Mar. 8	1262		B	Fair

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Outcast of the Islands (Brit.)	UA	Trevor Howard-Ralph Richardson	Not Set	93m	May 17	1366		Good
Outcasts of Poker Flat	20th-Fox	Dale Robertson-Anne Baxter	May, '52	81m	May 10	1357	A-2	Very Good
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	May 2, '52	75m	Apr. 19	1321	B	Average
Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec., '51	60m	Dec. 8	1134	A-1	Good
PACE That Thrills, The (213)	RKO	Bill Williams-Carla Balenda	Mar., '52	63m	Mar. 15	1282	AY	Good
Painting the Clouds With Sunshine (color) (105)*	WB	Dennis Morgan-Virginia Mayo	Oct. 19, '51	87m	Sept. 8	1005	AY	A-2 Very Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15, '51	68m	Jan. 19	1194	AY	A-1 Average
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	A	B Good
Pet and Mike	MGM	Spencer Tracy-Katharine Hepburn	June, '52	95m	May 17	1365		Excellent
Paula	Col.	Loretta Young-Kent Smith	June, '52	80m	May 17	1366	A-2	Good
Pecos River (484)	Col.	Charles Starrett-Smiley Burnette	Dec., '51	55m	Dec. 1	1126	A-1	Fair
Perfectionist, The (French)	Discina	Pierre Fresnay	May 1, '52	92m	May 3	1350		Good
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb., '52	96m	Jan. 12	1185	AY	B Very Good
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	69m				
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Nov., '51	85m	Aug. 11	974	A	A-2 Good
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr., '52	93m	Mar. 1	1253	AYC	A-1 Very Good
Private Snuffy Smith	Astor	Bud Duncan-Edgar Kennedy (reissue)	Nov. 10, '51	67m				
Purple Heart Diary (421)	Col.	Frances Langford-Lyle Talbot	Dec., '51	73m	Nov. 10	1102	AY	A-1 Good
QUIET Man, The (color)	Rep.	John Wayne-Maureen O'Hara	Not Set	129m	May 17	1365		Superior
Quo Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1 Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizabeth Scott	Nov., '51	88m	Oct. 20	1065	AY	A-2 Very Good
Raging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov., '51	93m	Oct. 13	1057	AY	A-2 Very Good
Rains Came, The	20th-Fox	Myrna Loy-Tyrone Power (reissue)	June, '52		Sept. 8, '39			
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar., '52	89m	Feb. 9	1229	A	B Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Mar., '52	86m	Jan. 12	1185	A	B Excellent
Red Badge of Courage, The (204)	MGM	Audie Murphy-Bill Mauldin	Sept. 28, '51	69m	Aug. 18	981	AY	A-1 Good
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May, '52	83m	May 3	1349	AY	A-1 Very Good
Red Mountain (color) (5113)	Para.	Alan Ladd-Lizabeth Scott	May, '52	84m	Nov. 17	1109	A	A-2 Good
Red Planet Mars	UA	Peter Groves-Andrea King	May 15, '52	87m	May 17	1367		Fair
Red Shoes, The (color) (Brit.)	UA	Moiré Shearer-Anton Walbrook	June 13, '52	133m	Oct. 23, '48	4357	AY	B Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26	1213	AY	A-1 Very Good
Red River	UA	John Wayne-M. Cliff (reissue)	June 6, '52	125m	July 17, '48			Excellent
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9	1230	AY	A-1 Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar., '52	88m	Feb. 16	1237	AY	A-1 Fair
Reunion in Reno (135)	Univ.	Mark Stevens-Peggy Dow	Oct., '51	79m	Sept. 29	1041	A	A-2 Very Good
River, The (color)	UA	Radha-Esmond Knight	Feb. 15, '52	99m	Sept. 8	1006	AYC	A-2 Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Mar., '52	60m	Feb. 9	1230	AYC	A-1 Good
Rodeo (color) (5104)	Mono.	Jane Nigh-John Archer	Mar. 9, '52	71m	Mar. 8	1262		Good
Room for One More (113)*	WB	Cary Grant-Betsy Drake	Jan. 26, '52	97m	Jan. 12	1185	AYC	B Excellent
Rose of Cimarron (color) (212)	20th-Fox	Jack Buettel-Mala Powers	Apr., '52	72m	Mar. 8	1262	AY	A-2 Good
Rough Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June, '52	54m				
Royal Journey (color) (Can.)	UA	Documentary	Mar. 15, '52	47m	Mar. 8	1261		A-1 Very Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. 1	1125	AYC	A-1 Very Good
Sally and Saint Ann (225)	Univ.	Ann Blyth-Edmund Gwenn	July, '52		May 17	(S) 1367		
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	80m	Apr. 12	1314		B Good
Saturday's Hero (for The Hero) (318)	Col.	John Derek-Donna Reed	Sept., '51	111m	Aug. 25	989	AY	A-2 Excellent
Savage, The (color)	Para.	Charlton Heston-Susan Morrow	Nov., '52		Apr. 19	(S) 1322		
Scandal Sheet (415)	Col.	Broderick Crawford-Donna Reed	Mar., '52	82m	Jan. 12	1186	AY	A-2 Good
Scaramouche (C)	MGM	Stewart Granger-Janet Leigh	June, '52	118m	May 17	1365		A-2 Excellent
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June, '52		Apr. 26	(S) 1330		
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov. 6, '51	84m	Sept. 29	1042	AY	A-2 Good
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	A	B Good
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15	1153	AY	A-2 Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162	AY	A-2 Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19	(S) 1323		
She-Wolf of London	Reallart	Jane Lockhart-D. Porter (reissue)	Dec., '51	61m				
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec., '51	90m	Sept. 29	1042	A	A-2 Good
Singin' in the Rain (color) (227)*	MGM	Gene Kelly-Debbie Reynolds	Apr., '52	103m	Mar. 15	1281	AYC	B Excellent
Skirts Ahoy! (C)	MGM	Esther Williams-Barry Sullivan	May, '52	109m	Apr. 12	1313		A-1 Excellent
Sky High (5024)	Lippert	Sid Melton-Mara Lynn	Oct. 19, '51	60m				A-1
Small Back Room, The (Brit.)	Snader	David Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246		B Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan., '52	55m	Feb. 2	1222	AYC	A-1 Good
Smugglers, The (Brit.) (color)	Astor	M. Redgrave-R. Attenborough (reissue)	Oct. 1, '51	86m	Jan. 31, '48			Very Good
Sniper, The (434)	Col.	Adolpho Menjou-Arthur Franz	May, '52	87m	Mar. 22	1290	A	A-2 Good
Snow White and the Seven Dwarfs (292)	RKO	Disney Feature	(reissue) Feb., '52	83m	Dec. 25, '37		AYC	
Somabody Loves Me (color)	Para.	Betty Hutton-Ralph Meeker	Oct., '52		May 3	(S) 1350		
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar., '52	89m	Feb. 2	1221	A	A-2 Good
Son of Dr. Jekyll (409)	Col.	Louis Hayward-Jody Lawrence	Nov., '51	77m	Oct. 27	1074	AY	A-2 Good
Son of Paleface (color)	Para.	Bob Hope-Jane Russell	Aug., '52		Apr. 19	(S) 1322		
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May, '52	83m	Apr. 12	1313	AYC	A-1 Good
South of Caliente (5151)	Rep.	Roy Rogers-Dale Evans	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1 Good
Spider and the Fly, The (Brit.)	Ball	Eric Portman-Nadia Gray	May 1, '52	73m	Mar. 29	1298		Fair
Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30, '51	56m				A-1
Stagecoach Driver (5153)	Mono.	Whip Wilson	Dec. 30, '51	52m				A-1
Starlift (109)	WB	All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	AY	A-1 Good
Steel Fist, The (5217)	Mono.	Reddy McDowall-Kristine Miller	Jan. 6, '52	73m				
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar., '52	85m	Mar. 8	1261	AY	A-2 Good
Stolen Face (5109)	Lippert	Paul Henreid-Lizabeth Scott	May 16, '52	71m				B
Stogie, The	Para.	Dean Martin-Jerry Lewis	Nov., '52		Mar. 29	(S) 1298		
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15, '51	60m	Feb. 2	(S) 1223		A-2
Storm Over Tibet (416)	Col.	Diana Douglas-Rex Reason	Not Set	87m	Dec. 29	1169	AY	B Good
Story of Robin Hood (C)	Disney-RKO	Richard Todd-Joan Rice	Not Set	84m	Dec. 22	1289		A-1 Very Good
Strait Jacket	Reallart	Ritz Brothers	(reissue) Feb., '52	61m				
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec., '51	81m	Nov. 3	1094	A	A-2 Fair

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Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	100m	Nov. 2, '46				
Strange World	UA	Angelica Hauff-Alexander Carlos	Mar. 28, '52	85m	Apr. 12	1315	B	Average	
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15, '51	54m	Nov. 24	1118	A-2	Fair	
Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar. 22, '52	122m	June 16	885	A	Excellent	
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15, '52	73m			A-1		
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov. '51	87m	Sept. 1	998	AY	A-2	Good
Sunny Side of the Street (color) (408)	Col.	Frankie Laine-Toni Arden	Sept. '51	71m	Sept. 1	998		A-1	Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23, '51	58m				A-1	
TALE of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16	1238	AY	A-2	Good
Tales of Hoffmann (color)	UA	Moiré Shearer-Robert Helpmann	June 13, '52	138m	Apr. 7, '51	793	AY	A-2	Excellent
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Dec. 21, '51	59m					
Talk About a Stranger (228)	MGM	George Murphy-Nancy Davis	Apr. '52	65m	Mar. 1	1254	AY	A-2	Good
Tanks Are Coming, The (108)	WB	Steve Cochran-Mari Aldon	Nov. 17, '51	90m	Nov. 3	1094	AY	A-1	Good
Target (227)	RKO	Tim Holt-Linda Douglas	Apr. '52	60m	Apr. 5	1306		A-1	Good
Tarzan's Savage Fury (225)	RKO	Lex Barker-Dorothy Hart	Apr. '52	80m	Mar. 22	1290	AYC	A-1	Good
Tell It to the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 15, '52						
Tembo (C) (265)	RKO	Howard Hill and Wild Animals	Jan. '52	80m	Dec. 22	1162	AY	A-2	Good
Ten Tall Men (color)* (413)	Col.	Burt Lancaster-Jody Lawrence	Dec. '51	97m	Oct. 27	1073	AY	B	Good
Texas Carnival (color) (205)*	MGM	Esther Williams-Howard Keel	Oct. 5, '51	77m	Sept. 15	1013	AY	A-2	Very Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52					A-1	
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2, '51	54m					
Thief of Damascus (color) (427)	Col.	Paul Henreid-Jeff Donnell	Apr. '52		Mar. 8	(S) 1263	AYC	B	
This Above All	20th-Fox	Tyrone Power-Jean Fontaine (reissue)	May, '52	110m	May 16, '42				
This Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	Jan. 26	1214	A	B	Good
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21, '52	74m	May 3	(S) 1350		A-2	
Toast to Love (Mex.)	Astor	Irina Baronova-David Silver	Nov. 15, '51	82m					
To the Shores of Tripoli (color)	20th-Fox	John Payne-Maureen O'Hara (reissue)	June, '52	86m	Mar. 14, '42				
Tom Brown's School Days (Brit.)	UA	John Howard-Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	AY	A-1	Good
Tomorrow Is Too Late (Ital.)	Burstin	Pier Angeli-Vittorio De Sica	Apr. 12, '52	103m	Apr. 19	1322	AY	A-2	Excellent
Too Young to Kiss (211)	MGM	Van Johnson-June Allyson	Nov. 23, '51	91m	Oct. 27	1073	AY	A-1	Good
Trail Guide (219)	RKO	Tim Holt-Linda Douglas	Not Set	60m	Feb. 2	1222		A-1	Good
Treasure of Lost Canyon (C) (209)	Univ.	William Powell-Julia Adams	Mar. '52	81m	Feb. 16	1237	AYC	A-1	Good
Tulsa (color)	UA	Susan Hayward-R. Preston	(reissue) June 6, '52	90m	Mar. 19, '49				Excellent
Turning Point, The	Para.	William Holden-Alexis Smith	Nov. '52		Apr. 26	(S) 1330			
Two Tickets to Broadway (color) * (264)	RKO	Tony Martin-Janet Leigh	Nov. '51	106m	Oct. 20	1066	AY	A-2	Excellent
UNKNOWN Man, The (form. Behind the Law) (210)	MGM	Walter Pidgeon-Ann Harding	Nov. 16, '51	86m	Oct. 20	1065	AY	B	Good
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51	63m	Nov. 3	1094		A-1	Good
Utah Wagon Train (5054)	Rep.	Rez Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1	Good
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22	1290		A-2	Excellent
Valley of Fire (353)	Col.	Gene Autry	Nov. '51	63m	Nov. 10	1102	AY	A-1	Good
Viva Zapata (206)*	20th-Fox	Marlon Brando-Jean Peters	Mar. '52	113m	Feb. 9	1229	AY	A-2	Excellent
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52	68m	Mar. 1	1254		A-2	Very Good
Wagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	June 29, '52						
Wait 'Til the Sun Shines, Nellie (color)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52		Apr. 19	(S) 1322		A-2	
Walk East on Beacon (426)	Col.	George Murphy-Virginia Gilmore	Not Set	98m	Apr. 26	1329	AY	A-1	Very Good
Wall of Death (Brit.)	Realart	Susan Shaw-Maxwell Reed	Apr. '52	80m	Apr. 19	1321		A-2	Fair
Weekend with Father (206)	Univ.	Van Heflin-Patricia Neal	Dec. '51	83m	Dec. 1	1126	AY	A-1	Very Good
We're Not Married	20th-Fox	Ginger Rogers-David Wayne	July, '52						
Westward the Woman (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118	AY	A-2	Good
When in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr. '52	78m	Mar. 1	1253	AY	A-1	Very Good
When Worlds Collide (5106) (color)	Para.	Richard Darr-Barbara Rush	Nov. '51	82m	Sept. 1	998	AY	A-2	Very Good
Whip Hand (212)	RKO	Elliott Reed-Carla Balenda	Oct. '51	82m	Oct. 27	1075	AY	A-1	Fair
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3, '52		Dec. 29	(S) 1170			
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO	Richard Carlson-Greta Gynt	Mar. '52	77m	Mar. 15	1282	AY	A-2	Good
Whistling Hills (5145)	Mono.	Johnny Mack Brown	Oct. 7, '51	58m					
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133	AY	A-1	Good
Wild Horse Ambush (5069)	Rep.	Michael Chapin-Eilene Janssen	Apr. 15, '52	54m	May 10	1357		A-1	Good
Wild Jungle Captive	Realart	Otto Kruger-Amelita Ward (reissue)	Feb. '52	63m					
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar. '52	97m	Jan. 19	1193	AYC	A-2	Good
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	Apr. 27, '52	70m	May 24	1374		A-1	Good
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11, '52	72m				A-2	
Winning Team, The (125)	WB	Doris Day-Ronald Reagan	June 28, '52	98m	May 24	1373			Excellent
With a Song in My Heart (C) (210)*	20th-Fox	Susan Hayward-David Wayne	Apr. '52	117m	Feb. 23	1245	AYC	B	Excellent
Without Warning	UA	Adam Williams-Meg Randall	May 8, '52	75m	Apr. 5	1307		A-2	Very Good
Woman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246	A	B	Good
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2	Fair
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec. '51	83m	Jan. 5	1178		A-1	Average
World in His Arms, The (C)	Univ.	Gregory Peck-Ann Blyth	Not Set		May 10	(S) 1358			
YANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	A-1	Average
Yellowfin (formerly Bluefin) (5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S) 982		A-2	
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17, '52	82m				A-2	
Young and the Damned, The (Mex.)									
Young Man With Ideas	Mayer-Kingsley	Estela Inda-Alfonso Mejia	Mar. 24, '52	80m	Apr. 19	1322		C	Very Good
Young Scarface (Br.)	M.K.D.	Glenn Ford-Ruth Roman	May, '52	84m	Apr. 1	1254	AY	A-2	Fair
		R. Attenborough-H. Baddeley	Nov. 7, '51	80m	Nov. 10	1103		A-2	Good

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Motion Picture Film Department

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
4706 Santa Monica Blvd.
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